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The four issues of this journal published in 1991 contain the following articles: "Suggestology in the USSR"; "Integrated Short-term Intensive Course Structure; "Teaching Teachers to Teach"; "Sociopsychological Aspects of Intensive Teaching"; "The Method of Intensive Learning in the Context of Modern Mentality"; "The Teacher's Way to Develop Students' Language Skills"; "The Comic as a Device in Intensive Foreign Language Teaching"; "Suggestopedia in Primary School"; "Three Cornerstones of Intensive Learning"; "Some Problems of Anatomy, Physiology and Biochemistry of Cerebral Activities in the Global-Artistic Approach in Suggestopedagogic Training"; "The Integrity of the Personality in Suggestopedagogic Training"; "Methods of Application of Suggestopedagogic Art in Different School Subjects"; "Conclusions of Complex Psychopedagogical Research and Physiological Measurements of the Effect of the Suggestopedagogic Forms of Art on the Trainees; "Teaching New Educational Content by Melodrama and Recital"; "Contrast in Communication and in the Educational Process"; "Suggestological Realization and Development of the Global Approach in Foreign Language Teaching"; "Suggestologists' and Suggestopedagogues' Spoken and Vocal Voice Training"; "Investigation of Rote Memory Learning and Vocabulary Skill Building Comparing Superlearning and Direct Instruction." "SALT and the Madeline Hunter Model"; "Contrast in Communication and in the Educational Process"; "Summaries and Text Processing: Effects of Format and Integration Strategies"; "A Textbook of Russian for Foreigners"; "Diagnostic Trance: Its Value in the School Environment"; "Accelerate the Learning!" "The Introduction of Suggestopedia into Israel"; "An Application of the Semantic Differential for Assessing Pupils' Attitudes to Teaching"; "Suggestion in SALT vs. Suggestopedia"; "The Use of Brain Research as a Basis for Evaluating Integrative Approaches to Education." (LB)

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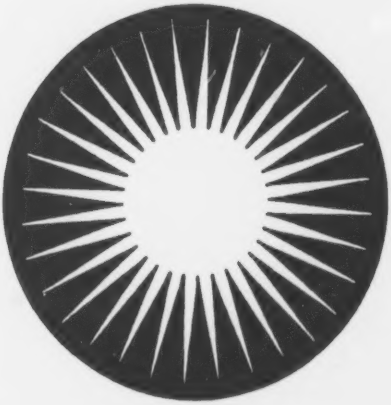

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Volume 16, Issue #1 Spring, 1991

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Suggestology in the USSR

Galina Kitaigorodskaya
Director

Moscow State University
Center for Intensive
Foreign Languages Instruction

Abstract. This article is a short historical sketch of the introduction of Suggestopedia into the Soviet Union and its progress in the past 20 years. The article continues with the philosophy for Soviet Suggestopedia, alias "Intensive Teaching". This includes the activation of individual potentials, personality-oriented communication, selection of textual material, class role playing and student communication.

* * * * * * * * *

Introduction. Today is the turning point in the history of suggestopedia. I believe that this conference is a unique event and it will give suggestopedia a fresh start. Thinking of the future, it might be proper to remember the past, profiting both by our achievements and our mistakes. It seems worth dwelling on the development of suggestopedia in the Soviet Union.

What were these past 20 years like for Lozanov's pupils in Russia?

It all started with Doctor Lozanov's presentation of suggestopedia at the Moscow Institute of Foreign Languages in December of 1969. That was followed by my training course in Bulgaria in January of 1970. The next three years were taken up by an experiment which was worked out and conducted at the above mentioned Institute with the aim of comparing the traditional methods of teaching foreign languages with the suggestopedic one.

The experiment proved statistically that suggestopedia beats the traditional method on all points. It is worth mentioning that the number of speech mistakes per utterance in the speech of our students was smaller, while the number of their utterances exceeded by five times that of the traditionally taught students.

Nevertheless, the results we obtained were considered insufficient for suggestopedia to be recognized and widely practiced in the Soviet Union. First and foremost, the teachers were yet unprepared for the revolutionary impact Lozanov's ideas carried. They ran contrary to our stereotyped notion of the teaching process and the forms of teacher-student interaction.

The stereotype is rooted in a narrow approach to foreign language teaching goals, to the teacher's role, his/her mode of behavior in class, and his/her relationship with the students. This was aggravated by the fact that the importance of psychotherapy and of the subconscious in teaching was underestimated at that time. Besides, some new special terms in which suggestopedia was then described blurred the whole thing.

The principles of suggestopedia - such as joy of learning, relaxation effect, use of not only conscious but also of subconscious factors in teaching - all that was totally foreign to most Soviet educators.

Our progress was long hindered by public opinion. We had to fight public opinion, gradually proving by our research and practical work the great value and prospects of suggestopedia.

Suggestopedia was first introduced in short-term language courses. At that time we did not have any in the Soviet Union, and in fact, nobody needed them. Such were the conditions under which Doctor Lozanov's system of teaching was introduced in the Soviet Union. Unlike perhaps other countries, we in the Soviet Union fought, rather than worked.

The situation made me use the commonly used terminology and introduce the term "intensive" instead of "suggestopedia." The trick made it possible for me to preserve suggestopedic principles and make them intelligible to a great many teachers and educators in the Soviet Union.

As a result of our work there appeared a concept based on the principles of suggestopedia and incorporating the data of social psychology, psycholinguistics, pedagogical psychology and methods of teaching which in the Soviet Union is regarded as an independent field of pedagogical knowledge.

Our next step was to prove the universal character of Dr. Lozanov's ideas by showing that they could be implemented not only in short-term language courses, but into other forms of teaching as well. The task was far from easy, as we could not change the adopted curriculum of educational institutions.

That's why an experiment was proposed, to be carried out simultaneously in universities, technical and teacher-training institutes, and for the last few years also in secondary schools. As you can understand, our small group of teachers and researchers was unable to carry out that amount of work.

For that purpose 15 years ago in Moscow University, I arranged a special training course for foreign language teachers. It still remains the only refresher course in the Soviet Union training teachers in suggestopedia or as we put it "in intensive language teaching." We have every ground to say we are trying to create a new type of a teacher.

We are well aware of some weak points of our language teachers; we take it all into consideration when making up the curriculum of our training courses. The training course offers lectures in methods of teaching, social and pedagogical psychology, psycholinguistics, and psychotherapy.

After a course of lectures the trainees attend the trainers' classes, seminars and workshops with subsequent discussions. Then they give their own classes which are followed by formative comments of their trainers, psychologists and fellow-trainees. All this proves to be very useful. The trainees gain practical experience and prepare for their future work.

As a result of the training course most of the trainees reevaluate themselves as teachers, reconsider their attitude toward students, to their profession and work on the whole.

Hundreds of teachers from all over the country did their best to promote suggestopedic ideas, the ideas of modern pedagogics and psychology of teaching. Thanks to them the very methods of foreign language teaching have been greatly influenced by our concept of teaching. It enriched and updated the traditional methods of teaching.

The situation in the country, specifically in the past 2-3 years, when lots of large and smaller enterprises were allowed to enter the world market, and when there appeared an urgent need in the national republics for the Russians living there to learn the national languages - has clearly shown that only suggestopedia, or "intensive methods" as we call it, can help the situation.

There is also another problem which is no less important for our society. This is the problem of the personality development, activation of the mental and creative potential of people alongside their psychical protection. Dr. Lozanov foresaw these problems and 25 years ago he suggested the way to solve them.

There are a lot of Dr. Lozanov's followers in the Soviet Union. These are first of all the people who were trained in Bulgaria. But as many of them work in "closed" language courses, schools and academies, the results of their work are not publicly known.

Generally speaking there are four modifications of suggestopedia known in the USSR: The system of L. Gegechkori from Tbilisi, Georgia, director of the National Non-traditional Center combines suggestopedia with periods of traditional teaching.

The author of the second modification, I. Shechter, called it an emotional semantic system. It is a three-stage (months) system of teaching.

The author of the third modification, Mr. Petrusinsky, called his system suggestive-cybernetic and he offers his students a two-week course of several subjects: foreign languages, typing, a quick-reading program and some courses in natural sciences.

And finally, our system, our concept. On the basis of the concept we have created a short-term system of foreign language teaching. My colleagues and I for the last 15 years have been working at Moscow University in the Center which is called the Center for Intensive Foreign Languages Instruction. We are happy to see the results of our scientific research published in numerous dissertations, annual scientific journals, secondary and high school textbooks. Still our special pride are hundreds of teachers who are working throughout the country.

As a result of our joint efforts there appeared textbooks in 16 languages, among them some textbooks in the national languages of our country.

Today it has become obvious that there is one and only one method which has proven valid for as long as 20 years, and the method is suggestopedia. That is why it is essential for all of us to collaborate with Dr. Lozanov in researching problems and carrying out joint experiments.

Only joint effort can promote suggestopedia throughout the world, making it possible for all of us to share with mankind not only the joy of knowledge, but also of a new understanding of life and ourselves in this life.

Philosophy. Now I will try to outline for you the major points of our approach as I see them, our philosophy.

The people who are working with me are not only lecturers, but also linguists and psychologists. They are developing and using this approach in teaching adults, students and children. This group of people also teaches teachers to teach at an up-to-date level.

The main thing I'd like you to understand is what we in the Soviet Union mean by "Intensive Teaching." We do not understand "intensive" as accelerated. It can be accelerated when there is a necessity to teach people within a short period of time. The major idea of "intensive" is the activation of psychological and creative potentials of a personality.

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No wonder the first person who took interest in the students' personality was a Bulgarian psychotherapist, Dr. Lozanov.

Twenty years ago after taking a training course at Lozanov's Center, I came back to put his method into practice within the framework of a long-term language course and I had to answer the question: How can one teach foreign languages this way under our conditions? To solve the problem I had to apply other sciences. Thus, there appeared a new method which follows the theory of Dr. Lozanov, but in my view is not confined to it.

We are base our method not only on suggestopedia which is its foundation, but also on such sciences as sociopsycholinguistics, cognitive psychology, genetic and social psychology and, certainly, psychophysiology. The data of these sciences enrich methodology and introduce new means of teaching into the technology as such. But, as in any other method, the principles of the system of teaching still play the leading role.

I will try to single out the most essential things about them. The first principle of our method is the principle of personality-oriented communication.

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I will try to single out the most essential things about them. The first principle of our method is the principle of personality-oriented communication.

First of all, this means we have to teach people to communicate. One of the most important goals of teaching the language is to teach it as a means of communication and as a way of getting access to other peoples and cultures. Communication is the goal, the means and the conditions of teaching.

What do we mean by personality-oriented communication? First of all (and it comes from Lozanov and psychotherapy) it means communication based on confidence and mutual trust. When the teacher and his students are not afraid of each other and are open to one another, all the psychological barriers are removed.

The second meaning of personality-oriented communication is that we communicate on the level of the personal sense and not on the level of meanings. That means in the classroom there should be natural communication that is built on the contents and sense of what we say to one another. It should not be didactic communication. It is very important to differentiate between didactic communication and personal communication.

We need language to live and it is precisely from this point of view, that we must approach the language that we teach. The contemporary theory of language gives us very interesting data on what a language is. Language is an integrated whole which is indivisible. Neither grammar nor vocabulary, nor phonetics are of any communicative value themselves. And this opinion is shared by many scientists. Thus the main unit of material selection is the text. The next unit, even a smaller one, is the utterance, or a phrase.

The main unit of the material arrangement is the situation. And because of this the material in our textbooks is chosen on a different basis and is organized differently than traditional textbooks.

The second principle is role play, but not in the traditional meaning of the term. It is based on the understanding that people's behavior in life in a broad meaning of the word is constant role playing and acting out. Man is constantly changing his roles in life though he isn't always aware of it.

We play both social and interpersonal roles in class. This allows us to fully reveal creative and psychological potentials. A wide variety of the roles acted out in class helps develop self-awareness.

And finally, the so-called, principle of intergroup interaction, the principle of team work. Here we should note that speaking about a "team," we mean a definite level of group development which we would further on call a "team." Here we are basing our approach on social psychology, which is becoming more and more important in our society. It enables the teacher to correctly form his/her attitude toward the class and also helps him/her control the interaction among students. The teacher, according to our methodology, fulfills the role of a conductor.

All exercises include tasks which urge students to communicate, arouse their need to speak. Once the students understand what to do and I see that they are eager to do it, I split the group into smaller groups, and the students work on their own trying to solve the communicative task. I only wander around, follow them, listen to them and correct them sometimes. When everything is completed we discuss it together.

This principle can be expressed in the following way: everyone actively communicates with everybody. And as in every group there are students of different levels with different abilities; they change partners every five or seven minutes. Every student is always teaching someone else or learning from someone else. They help one another. At the end of the lesson everyone has made some progress.

Besides, in such a situation, the teacher should not evaluate the student's progress in the sense of "giving grades or marks." If during the lesson a student worked with everyone in the group fulfilling some task, at the end of the lesson he/she knows exactly where he/she is as compared with the others. So he/she becomes the subject of self-evaluation. As his/her self-esteem is formed naturally it will be more than adequate to evaluate what he/she really is. We give the personality freedom to develop within a natural communication context. And that's why after our course, the student knows exactly what he/she can do, what he/she is capable of doing and to what he/she can aspire.

All these principles may be applied to different conditions of learning, to different groups of people and different goals of education. But when you have a concrete goal, a concrete group and concrete conditions, then you have to create your own system, your own technology adjusted to your conditions. And each system will require its own textbook.

As far as our system is concerned, it is a short-term language course for adults (from three weeks to two or three months).

A very important achievement of our method is a new pattern of communication learning which allows us to build a special system of exercises.

For the first time in the history of methods of language teaching, a system like this breaks the vicious circle of two traditional types of exercises - the so called "language" and "speech" exercises.

My short paper has been an attempt to give a general outline of our approach. In fact, our system of teaching is much broader, deeper and richer than I have managed to present. But my aim was to make our foreign colleagues familiar with the basic principles of our method.

* * *   * * *   * * *

Este artículo es un corto esbozo histórico de la introducción de Sugestopédia en la Unión Soviética y el progreso en los últimos 20 años. El artículo continua con la filosofía de Sugestopédia soviética alias <el enseñar intensivo>. Se incluyen la activación de potencialidades particulares, comunicación orientada a la personalidad, selección de materia textual, haciendo un papel en la clase, y comunicación estudiada.

* * * * * * * * *

For further information write the author: Dr. Galina Kitaigorodskaya, Center for Foreign Languages Instruction, Moscow State University, Lenin Hills, Moscow, USSR 119899.

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Integrated Short-Term Intensive Course Structure

Professor Alla Stepanian

Center for Intensive Foreign Languages Instruction, Moscow State University

Abstract. The author describes intensive methods courses and their characteristics for beginning, intermediate and advanced students. Appropriate time parameters and text characteristics are also discussed for these short term courses.

* * * * * * * * *

The system of short-term intensive training has proven to be most useful, effective and vital today. This is a thoroughly elaborated methodical model which enables people of different ages and occupations to learn a foreign language in the shortest possible time. This system is widely used and theoretically well founded. There still remain both practical and theoretical problems to be solved.

For example, some parameters and criteria of the integrated intensive course based on the method of activating individual and group abilities (Cf. Dr. Galina A. Kitaigorodskaya's paper) are not outlined exactly. The same can be said about the limits and possibilities of the integrated course under instruction.

The well-known model, which lasts from 3 weeks to 2.5 months, taking from 10 to 24 hours a week is not sufficient, when a reasonable level of communicative competence is to be attained. The point is that you can teach students to communicate in a foreign language in a short period of time, but as to the communicative competence - things are different. It usually takes more time to diagnose and develop it. Communicative competence obeys its own laws of development for each individual learner in various communicative activities.

So, the period of time mentioned is not enough for achieving a sufficiently advanced level of communicative competence. That is why there arises a problem of building up the integrated intensive course consisting of at least three stages or microcourses, or microcycles:

1) for beginners;

2) intermediate;
3) upper-intermediate or advanced.

Each microcycle has its definite aims and tasks, although all of them are subjected to the ultimate goal of mastering a foreign language and using it in all spheres of communication.

It means that finally the integrated intensive course aims at achieving a level of communicative competence which provides communication in different situations, such as: everyday situations, socio-cultural, professional or scientific spheres.

Considering the integrated course as a three-stage course, it should be pointed out that all three microcycles or stages (no matter how we put it) are built on the main principal components, forming the basis of the intensive course in general.

First of all, it is necessary to define exactly some invariant features of each microcycle, which intensify the process of learning at each stage of the integrated intensive course. They are the following:

1) communicative approach to language teaching on the principle of teaching communication through communication;

2) active position of both learners and the teacher, who are in constant interaction;

3) role-play communication;

4) global presentation of language material in the form of polylogue;

5) large amounts of material input;

6) preference of group work to other forms of teaching.

All these features should be present in all three stages of the integrated intensive course. Apart from it each microcycle has its own peculiarities. Here is an outline of these three microcycles in succession.

As a matter of fact, we have an excellent idea of the microcycle for beginners. It is the most elaborate stage of the intensive course from methodical, pedagogical and psychological points of view. Besides, it is the most responsible stage. As a rule, it is viewed as a language-learning course, starting at a zero-level. That is why it is aimed at obtaining language competence, which means storing knowledge of the language, of the system and the laws of language units functioning in speech as a rule of text building. As a result, one acquires communicative competence at a reasonable level.

Such an understanding of the beginners' stage would be too simplified, if we did not take into consideration the fact that learners are plunged into a completely new methodical system, which has nothing in common with their previous experience in language learning.

The atmosphere of psychological comfort and friendship created in the group contributes to motivation for language learning practically in all groups. It means, that from the very beginning the problem of socio-psychological adaptation is easily solved. And what is more important, communication barriers are easily broken. That provides favorable conditions for further language study within the following microcycles.

The second intermediate stage is aimed at "language actualization," which means in psychology bringing out lexical and grammar material, which the students have already learned. This is done in order to raise the level of their communicative competence in terms of everyday life. Besides, it prepares the students for professional talks in formal situations.

The aim of the third microcycle is to involve students in professionally oriented communicative activity. It enables them to perform a variety of appropriate communicative tasks and to experience a feeling of success as a result of communication. This microcycle can be materialized through modeling real professional situations.

This is the point of view, the aims of each microcycle. However, to achieve optimal results it is necessary to solve a number of problems connected with language material selection and with the methods, which develop the learner's creativity at each stage. Time parameters of the whole course should also be taken into consideration.

The beginners' textbook usually includes text polylogues, which reflect the culture and traditions of our country.

At the next or intermediate stage it seems appropriate to design a textbook reflecting the culture and traditions of a foreign language country. It is also essential to include polylogues fragmented according to different degrees of complexity of lexical and grammar material. More difficult fragments of polylogues should alternate with the less difficult ones. At the same time it is advisable to preserve the original structure of the textbook, which has become a ritual for us. Grammar comments for each unit can be given in a supplement in tabular and schematic material, which allows the learners to compare culturology of this country with that of the foreign language countries. It promotes the learner's cultural and intellectual development, keeping up his interest for language study.

Pre-text and follow up tasks of problematic character must become more complicated. The textbook for the third microcycle must be built on the language-material, which is the model and foundation for formal business communication. Here formal communication patterns should prevail, interchanging in succession with the informal ones. Texts and polylogues may be given without native language translation. It is desirable to have several textbooks of different professional orientations.

In the integrated short-term intensive course communication should be built up as a system of problematic situations increasing in complexity as to conditions and aims.

Each microcycle should contain various new techniques of language teaching, thus giving the element of surprise and novelty to the process of learning. At the last stage business role-play should be used as much as possible. Naturally it will demand a great effort on the part of the teacher, but that is the way things are.

And now come the time-parameters of the integrated course. Each of the three microcycles is a fully concentrated and completed course in its aims and tasks with a definite number of hours per week, from 8 to 24.

The duration of each microcycle varies in each particular case. However, the completion of the beginner's and upper-intermediate microcycles will take more time, from 150 to 300 hours depending on the conditions and group. At the same time the intermediate stage has to be more concentrated in time, taking from 80 to 100 hours. We regard the second microcycle as the intensive express-course, as the rehabilitation course.

We should not forget that our learners are out of language practice during the intervals between the microcycles. That is why we need this refresher course.

As to the intervals between the microcycles, they can be restricted, but they should take not less than a month. This depends on the needs and capabilities of learners. It should be kept in mind that usually the students attending the short-term courses study a foreign language after their work hours and this brings additional problems to both organization of the integrated course and group composition.

If the general trends of the study during these microcycles can be characterized as "from down-upwards," the periods between the cycles are characterized by a high degree of comprehension, generalization, systematization of the material studied under conditions of individual work and tempo. These periods are the trends "from up-downwards."

In conclusion the effectiveness of the model discussed here and when used in different systems, 10-month courses, two-year courses, departments of foreign languages and so on, should be pointed out.

* * * * * * * * *

Resumen. El autor describe cursos de métodos intensivos y sus característicos por estudiantes a niveles de empezar, intermedio y avanzado. Sus característicos de tiempo y textos también se discuten.

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For further information, write the author: Alla Stepanian, Center for Intensive Foreign Languages Instruction, Moscow State University, Lenin Hills, Moscow, USSR 119899.

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Teaching Teachers to Teach

L. Kaminskaya

Center for Accelerative Foreign Languages
Teaching, Moscow State University

Abstract The author discusses the structure and characteristics of the several courses used to train suggestopedic teachers.

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Today, when the Soviet Union is joining the world community, expanding its political, economic, scientific, cultural and human contacts with different countries, the need for foreign languages in the country has dramatically increased.

To meet the modern world requirements, society needs a new approach to language teaching and learning, new effective methods for developing not only language skills, but the personality itself. This is exactly what the Center for Accelerative Foreign Language Teaching at Moscow State University does. The Center's Director, Professor G. Kitajgorodskaya, is the author of the suggestopedic based method "Activation of Personality Reserve Capacities."

Apart from further development of the method, research work in the field of linguistics, methodology of teaching and psychology, textbook writing and languages teaching, the Center considers its task of primary importance to train language teachers in the method.

To accomplish this task the Center arranges refresher courses offering the trainees lectures, seminars, observation of the trainers' classes and workshops with subsequent discussions, teaching practice followed by formative comments of trainers, psychologists and fellow-trainees.

The main aim of the refresher courses is to awaken the trainees' hidden capacities thus producing highly-qualified, efficient teachers and educators who have a much better understanding of the teaching process, its principles and techniques than they had before the course and who are able to adapt the new technology to their immediate needs and conditions.

It seems essential to point out here that activating personality reserve capacities is both the goal and the means of the refresher course so that *what* the teachers are taught and *how* they are taught coincide. The training is performed with the help of the techniques the teachers are supposed to acquire during the course, in the friendly, trusting, stimulating atmosphere they are supposed to learn to create if they intend to master the new technology. Such a design of the course seems to be most effective, as it is a vivid demonstration of the advantages of the possibilities of the method.

The trainees in observing the trainers' classes and workshops apart from studying the new technology, re-examine their attitudes toward the teaching process and toward the students. Being simultaneously teachers and learners, they become part of the student audience sharing their joys and difficulties, watching the teaching process so to speak from the "inside" which on the one hand, brings them closer to the students, and on the other, tells them what their classroom behavior should be like in the future.

The pattern of the refresher course is the same as that suggested by Professor G. Kitajgorodskaya for the accelerated language course:

S1 - A - S2,

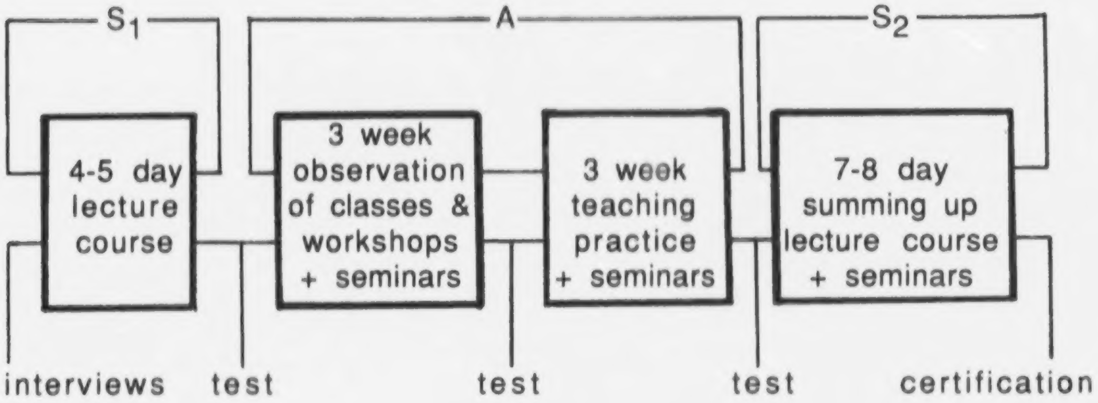
where S stands for synthesis, and A for analysis, meaning that to master a subject we should first get a general idea of the subject matter taken as a whole (S1), then deepen our knowledge studying its particulars (A), and then generalize our knowledge of the subject as a whole at a higher level as compared with S1 (S2).

Referring to the language learning process the model means:

speech (S1) - language (A) - speech (S2).

Applied to the refresher course, S1 can be regarded as a process of getting a general idea of the method through a short course of lectures, A can be regarded as deepening and activating the knowledge by observing and giving classes, participating in seminars and discussions. S2 can be regarded as summarizing theoretical along with practical knowledge and deepening the trainees' understanding of the method during a longer theoretical course of lectures and seminars.

The duration of the course may vary from two to four months depending on the category of the trainees involved: higher school lecturers who will not only use the method in classroom activities, but teach others its fundamentals are given a longer and more profound theoretical course. For school and postgraduate course language teachers, more emphasis is laid on practical skills. Our system of teachers' training is a flexible one; it is open to all innovations and can always be updated to the society needs. For instance, today when the demand for multilingual businessmen in the Soviet Union is constantly growing, the training period for the language teachers of different business schools and courses has been shortened as they are urgently needed back at work. Some lectures on sales and marketing have been incorporated into the syllabus, a special Accelerative Course of English for Soviet Businessmen has been written and is being demonstrated during the refresher course. No matter how much a refresher course is altered to better satisfy the trainees' needs, the curriculum preserves its main components. The diagram that follows gives an idea of a two-month refresher course structure:


S1
A
S2
4-5 day lecture course
3 week observation of classes & workshops + seminars
3 week teaching practice + seminars
7-8 day summing up lecture course + seminars
interviews
test
test
test
certification

As can be seen from the diagram the course provides for a number of tests and final certification for the assessment of the skills and qualifications acquired by the trainees. The content and the manner in which the tests are conducted should in no way contrast the stress-free, unthreatening atmosphere of the refresher course. The emphasis on assessment should be moved away from what has not been done to what has already been achieved. The trainees do not pass or fail the tests, but gradually progress in their development.

Such assessment philosophy changes the trainees' attitude to what means should be used to evaluate their future students' knowledge. Self-assessment, which is characteristic of the group-based teaching, is also of great value as it helps to determine most objectively how successful the trainees are and how much (or little) they have progressed.

As to the final certification, it should certainly be objective and reflect the real level of the trainees' competence because individual teacher development cannot be ensured at the expense of their students. To make the evaluation more objective and less painful for the trainees, they are awarded one of three types of certificates issued by the Center for Accelerative Languages Teaching according to the progress they have made. The certificate of the highest standard is awarded to the trainee who has the right to use the method "Activation of Personality Reserve Capacities" without the Center's assistance.

The second type of certificate authorizes the trainee to practice the method only under the Center's guidance and the document of the lowest degree certifies that the trainee has covered the course which means he knows what the course is like but cannot yet practice it. He can make another attempt and take a re-training course somewhat later. To exclude or at least reduce the number of failures, the Center interviews the candidates for refresher courses and offers them psychological tests to estimate the trainees' professional and human potential and their chances of success. The teacher is the key to the method which requires a special type of trainee personality whose qualities can be greatly developed, but could hardly be created anew. Thus early forecasting of abilities and thorough selection of candidates are important elements in the trainees' psychological protection to prevent failure and the disillusionment it can cause.

In general the problem of psychological protection of trainees from stress and inferiority complex they could experience in case of inadequate performance during the course seems to be one of the most urgent awaiting study and development. It is not only during the tests that the trainees can feel inadequate. The first shock usually occurs when they start observing the trainers' classes and workshops and they realize it is a totally different educational mentality and technology. They do not always believe they will be able to master it. However the greatest shock comes at the time of the teaching practicum when even experienced teachers often discover their own incompetence which leads to re-evaluation of their professional and human "self." If not properly forecast and planned the training process might be dangerously frustrative and destructive for some trainees. That's why the course designing requires a lot of thought and consideration on the part of the course developers. They should be well aware of the difficulties their trainees can come across and build up a protective system which will enable them to pilot the trainees through all the reefs and dangers to the point of high-level job satisfaction and confidence.

The trainers should step out of the role of dogmatic instructors using a teaching methodology which helps trainees formulate their own answers to the main pedagogical problems. They need to orchestrate their activity in such a way that they modify their teaching in light of what seems to them to be independently found answers. The creation of an air of "independence" makes it possible to avoid humiliation of the trainees and their loss of professional self-respect. Throughout the refresher course the trainees should be given one by one new tasks that can be gradually fulfilled so that they always have a reason to say "I can do it" which is most encouraging and stimulating.

The results of the correctly designed refresher course can be amazing. Having activated the reserve capacities of the trainees we develop their best qualities and build up in the trainees a new vision of themselves which in its turn enhances these qualities. They get a new image of themselves as teachers, educators, personalities, women/men, intellectuals, colleagues, group-members, artists, etc. - which gives them a new feeling of what they are and what they can become in the future.

At the end of the course the trainees are, as a rule, much more sociable, relaxed and creative than they used to be. A lot of teachers start writing textbooks, composing poems and music, painting and acting. Even the trainees' appearance changes. They look younger, more beautiful and cheerful. The smile the trainees are asked to put on at the beginning of the course sticks and makes them look happy and feel happy.

This article as a brief summary of the structure of the refresher course held by the Center for Accelerative Foreign Language Teaching of Moscow State University cannot provide a detailed description and analysis of the results achieved. It is rather an attempt to single out the key questions of how to make the teachers' training more effective and to invite the reader to seek for the answers together - the challenging work which is hard but very rewarding.

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Resumen. La autora discute la estructura y característicos de los cursos usados para el enseñamiento de sugestopédicos maestros.

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For further information write the author: L. Kaminskaya, Center for Accelerative Foreign Languages Teaching, Moscow State University, Lenin Hills, Moscow, USSR 119899.

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Sociopsychological Aspects of Intensive Teaching

M. A. Kovaltchuk

Center of Intensive Foreign Languages
Instruction, Moscow State University

Abstract. The author discusses basic sociopsychological processes in intensive teaching, analyzing group interpersonal relations and how to improve them. Communication is fundamental in such processes in three ways, information exchange, interaction, and person perception.

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For those of us who are not teachers of English it has become a kind of an introductory prayer to begin presentations with apologies for our poor English. I am no exception. Strange as it might seem all our apologies should be addressed not to the native speakers, but to the people who are much stricter in their criticism, who safeguard the purity of English. They are our Soviet teachers of English.

Since our meeting is the first one, it seems appropriate to give a broad panorama of various directions of our work. As you know, our method is based, to a great extent, on sociopsychological foundations. As I represent, so to speak, the sociopsychological branch of our Center the aim of my report is to give a brief outline of possible applications of sociopsychological knowledge to intensive foreign languages teaching and learning.

As far as our teaching method is concerned, two points which explain our interest towards social psychology could be singled out.

First, it is a group method. Second, communication processes are both the aim and the means of this method. Since both group and communication processes are the subject of social psychology they are at the crossroads of our interests. Generally speaking one can identify at least two stages in the process of applying sociopsychological knowledge to any practical field. They are "the diagnostics stage" and "the psychotechnique stage" (the latter can also be called the stage of intervention).

The first stage deals with the statement of sociopsychological processes which take place in a group. At this stage we can analyze, for instance, the system of interpersonal relations formed in the group. It is important for the teacher at this stage to be able to identify the sociopsychological phenomena by means of theoretical concepts. The first stage of our training program for teachers is devoted to this goal. Namely it is a course of lectures in social psychology. Also in this period we try to develop in our trainees the ability to assess socio-psychological situations. We are doing so when analyzing lessons together with our trainees.

The second stage, called "psycho-technique," deals with practical advice on how to improve the system of interpersonal relations. While the first stage answers the questions "what" and "why," the second stage answers the question "how." As one of our psychologists says, the way to "how" lies through "what" and "why."

In my opinion we should not overemphasize the role of the second stage at the expense of the first one during the training course. Why do I think so? It is well known that interpersonal processes and phenomena (or it's even better to say - their manifestations) are highly individualized. A lot of things contribute to it, a lot of factors affect it; that's why particular problem situations arising might be unique to a high degree, and even more unique might be some particular advice. There arises the question: is it possible to apply practical recommendations in other situations?

And here we arrive at another problem (by the way, it is also the sociopsychological problem associated with our method). What I mean is the necessity to change the traditional belief of many teachers that a teaching method is just a set of definite rules sufficient for building up a formula of the teaching process. I don't know whether our foreign colleagues have the same problem. Unfortunately, the stereotype that teachers do not like to think is, to a certain extent, well founded.

Thus one of the aims of teacher training should be to change such a belief. We should teach our trainees to better understand and to feel how subtle the boundary between the principal provisions of the method and the creative art is. And I strongly believe that until the teacher realizes that creative art is not an addition to the method, but its indispensable part, he/she has not mastered the method. Apparently, it is due to this specific feature that we must change the whole system of teachers' beliefs underlying their work.

Among the most important socio-psychological problems of the intensive teaching method are the problems connected with the broad interpretation of the term "communication." It is possible to single out three aspects:

1) communication in a narrow sense of the word, that is the process of information exchange;

2) interaction, because communication in a broad sense is not only information exchange but it is also exchange of actions;

3) person perception, that is the process of perception of your counterpart.

So, what comes of it? To make the communication in class more realistic, to bring it closer to the context of real life communication, it is necessary to introduce all these components into the class communication. In doing so we should bear in mind the following.

As to communication in a narrow sense of the word and, in particular, the communication between the teacher and the pupil, it cannot be considered as interaction between the subject and the object. Both participants are the subjects.

1) Communication is always some kind of influence. But as we know from information theory, the amount of information which influences the behavior of a system (or, the output) is less than the input as a rule. To make the input more effective we use a whole variety of means such as musical background, rhythm, singing and all the nonverbal forms of behavior.

2) Information can only be effective in cases when both the communicator and the recipient share a common or similar coding and decoding system. But the trivial idea that people should speak one and the same language, loses this triviality when it becomes clear that people can understand the meaning of words in different ways. The well-known Soviet psychologist, Vygotski, wrote: "The idea is never equal to the direct meaning of words." It means that we should differentiate between the comprehension of the meanings of the words and the

comprehension of the sense of utterance. And the latter requires similar comprehension of the situation in which communication takes place. That is why we pay much attention in our method to what we call "communicative instruction." That is the formulation containing the description of the situation where communication takes place.

3) The process of human communication is characterized by specific communication barriers. They may be of different origins. Some time ago an investigation devoted to these problems was carried out in our Center. It has identified several types of communication barriers that can be successfully overcome in the course of intensive teaching. They are:

a) motivation barriers, associated with the absence or the distortion of communication motives;

b) operational barriers deal with the lack of means of communication;

c) individual psychological barriers, determined by those personality traits which block effective communication;

d) sociopsychological barriers, resulting from particular interpersonal relations.

If we consider interaction as the second aspect of communication, it is represented in our method by different forms of interaction between students during the class. Obviously you are well acquainted with these forms such as dyadic and triadic interaction, teamwork, etc. However, from the psychological point of view all these forms are the forms of organizing the cooperative type of activities. There exists another type of interaction - conflict interaction. For instance, we have found that sometimes there might be a conflict between the student's in-group role and his/her interpersonal role in the out-of-group life. The question is: How should the teacher manage the conflict, should he/she simply eliminate or avoid the conflict or should he/she find a way of conflict resolution using the advantages of constructive conflicts as opposed to destructive ones?

Now we come to the third aspect of communication - the person perception. There are various mechanisms of person perception such as identification, empathy, attribution, etc. All of them are important when teaching in small groups, because these mechanisms enable people to better understand each other. But in the process of communication in our everyday life we often exchange (to a certain degree and in different forms) the results of the perception of others. So, the process of communication is also characterized by interpersonal feedback. What I want to emphasize is that the usage of interpersonal feedback helps the teacher to gain authentic communication. We have managed to identify special techniques which enable the teacher to achieve this goal.

One more set of sociopsychological problems is connected with the role principle of one method. Along with conventional roles we use the so-called interpersonal roles more often. When we speak about interpersonal roles we mean typical patterns of interpersonal behavior which are mainly determined by individual psychological traits of those engaged in some kind of group activities. Here are the examples of such roles: "scape goat," "enfant terrible," "Mr. Knowall," etc.

The student's role behavior is the result of the interplay of both his/her in-class and out-of-class conventional and interpersonal roles.

We have the notion of the functions of roles in teaching. But what are their functions in learning? In other words, the problem is: What does the role mean from the point of view of a student? What does the acquisition of role imply? Does it mean the identification with the role, and then what is the degree of such an identification? Is the degree of the identification constant during the whole class or the study-course, or does it vary?

To answer at least some of these questions we are doing some research now. Since it has just been started I will not go into details.

Finally the last set of socio-psychological problems I want to tell you about are ethno-psychological and cultural problems of our method arising from its usage in other cultural settings, for instance, teaching Russian. Moreover, these problems are quite important for teaching all students. You probably know we now have a lot of problems concerning teaching Russian and, what is even more important, teaching national languages in our national republics.

By the way, I'm sure these problems will also be urgent in the future in the republics which are now separating, as well as in those which will probably separate. In many of our republics there will still remain the situation of co-existence of different cultures. But what we want is that these cultures should really interact and not be opposed to one another.

The interaction of different cultures is also very important from the point of view of our international contacts. They vividly show that. A great majority of people learn foreign languages not for the sake of the language itself, but for the sake of effective interaction.

To my mind, language teaching methods like ours are becoming of particular significance in this broad social and cultural context.

In this context the language acquisition norms cannot be isolated from the acquisition of communication norms with regard to all the psychological factors. The adjustment to a different culture includes the adjustment to the psychological culture of a nation.

Recently we started the investigation of national preferences in groups of intensive language teaching. It is the first step in the research program of our Center devoted to these problems. Today's world challenges the problems of that kind. I'm sure we cannot escape them.

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Resumen. El autor discute básicos socio-psicológicos procesos en el enseñamiento intensivo, el análisis de relacciones interpersonales en grupos y como mejorarlas. La comunicación es fundamental en tales procesos, el cambio de información, la interacción y la percepción de personas.

For further information, write the author: M. A. Kovaltchuk, Center of Intensive Foreign Languages Instruction, Moscow State University, Lenin Hills, Moscow, USSR 119899.

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The Method of Intensive Learning in the Context of Modern Mentality

E. V. Koltchinskaya

Moscow State University

Abstract. The author discusses how the world outlook of a culture or its mentality influences the choice and effectiveness of a method for teaching foreign languages, such as the Intensive Method.

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Everything that has been presented at the conference was rather a practical performance of the Method, a demonstration of the Method, or its analysis "from inside."

I would like to look at the Method from a different angle, i.e., in the context of modern mentality. It is an "outside" position.

According to Michel Vovel (France) and Aaron Gurevitch (USSR), the mentality is an image of the world of personality in both individual and social aspects.

Today, there are a great number of people wishing to use the intensive method to learn to communicate in a foreign language quickly.

No narrow one-discipline approach can sufficiently account for this need, neither psychologically, nor politically. To explain this wish adequately one requires a broad culturological context.

That is why a method of teaching is considered a source of radiation in the evolution of human culture.

At first glance, the fact that we consider a concrete professional problem and metaprofessional context of modern culturological consciousness taken together seems controversial.

The professional aspect of the problem has already been presented at the conference by the analysis of the Method of Intensive Learning "from inside." Teachers, psychologists, and psycholinguists study the structure of the method, its fundamental principles, etc., starting with its origin, with the theory of Dr. G. Lozanov. On the other hand, the analysis "from outside" of the method is required. According to Mikhail Bakhtin, the position "outside the being" is an important factor for understanding a phenomenon more essentially. Both "inside" and "outside" positions, and above all the latter one, enable us to raise the following questions: How does the method contribute to the growth of new mentality? How does it contribute to the interaction, the dialogue of different cultures? How does it contribute to the human factor?

The context of modern mentality is fundamentally associated with peculiarities of the present historic situation. Now we are at a cross-road of modern history, and we are reconsidering not only our recent past, but also reevaluating ourselves as personalities, our moral values. The deepest changes are taking place in our spiritual life, our mentality. That is why there comes a need to extend the understanding of the method, to consider it in a broad cultural context.

Many of our present-day tragedies – social, political, moral, cultural – are the result of totalitarian coercion that went on over the course of decades. This is a global result embracing all sides of life, foreign language teaching among them. The intensive method followed the so-called traditional method of foreign language teaching. Sincere and open self-expression of one's personality was dangerous both for the student and for the teacher. Personality interaction between the teacher and the students was impossible, unthinkable. Only some years ago we had to live according to different rules in different spheres of life: to say one thing at home with the family, another thing with close friends, a third thing with colleagues at the office meetings. And we had to be cautious not to reveal our inner self. So what kind of personality was it in reality if only a secret, "underground" life was real? Those were the principles by which teaching and communication were dominated. Teaching was based on perception, memorization, exact reproduction, correct implementation, passive accumulation of knowledge. Communication was either false or a concealed exchange of information, ideas, opinions, and responses. It was the instinctive, subconscious or conscious hiding of one's personality for the sake of self-preservation. Who can explain where the split started – within the consciousness or outside it? But the split touched all spheres of life, both internal and external, it affected the mode of life, the way to feel and to express oneself.

The traditional method of teaching started to lose its grounds for objective reasons due to the new situation in foreign language teaching because of a real possibility of international man-to-man contact.

The Intensive Method relies on different psychological foundations and has a corresponding system of teaching based on different mentality as compared with the traditional method. To my mind, our method also generates a new mentality. The Intensive Method is organized as communication in a foreign language in the form of a language game (in Vitgenstein's understanding of a game as a certain form of life). At the same time it is dramatizing in a foreign language of a real event involving real interrelations between people in the process of language learning. The traditional way of teaching usually leaves real communication situations outside the learning process. Wherever the traditional method suggests passive memorization, the Intensive Method creates in people a great wish to express themselves in a foreign language while participating in the suggested communicative situations.

I believe that man is not only what he is but also what he would like to be. And it is this potential which is very important for suggestopedia. The traditional method does not rely upon the concealed abilities whereas it is the psychological basis for the Intensive Method. Moreover, the Intensive Method offers a possibility to master a language in a very short time which is extremely attractive for the learners. Its distinctive features are dynamism, abundance of the language material, special care for the comfortable inner state of students, the effect of relaxation. Freedom, the possibility of true self-expression, friendliness and openness in relations between the teacher and students, the buoyant atmosphere and, certainly, successful performance in the foreign language communication make the Intensive Method so popular that these factors can be viewed as a condition of its survival.

Linguistic contacts enable people to get access to different national cultures, to take part in the dialogue of cultures of different countries and nations. The dialogue manifests at different levels from very subtle and unique to mass manifestations. Let us take, for instance, such a mass phenomenon as labelling clothes, bags, shoes by different inscriptions in foreign languages which is extremely popular (like your SEAL tee-shirts for example). Is it a fashion? Certainly, the answer is "Yes." But it is also a text, a semiotic code, a mass level of the dialogue of cultures and languages in its carnival form (as it was put by M. Bakhtin). Through fashions and similar forms, as well as through the methods of teaching, mentalities and stereotypes of behavior of different socio-cultural groups are revealed.

In conclusion, I would like to say teaching and learning are the processes which create microareas of culture and socio-cultural groups anew. So the choice of a method is a moral, aesthetic and cultural choice. It works either for or against a new type of society's mentality, for or against the access of our society to universal planetary thinking. Besides, it seems to me that tackling this problem in the context of modern mentality, a culturological approach to it can help realize crucial points of today and to a certain extent forecast the future, solve unique problems of other fields of knowledge which at first glance do not seem to be closely connected with the method itself.

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Resumen. La autora discute como la perspectiva mundial de una cultura o su mentalidad influye el escogimiento y la eficacia de un método para el enseñar de lenguas extranjeras, como el Método Intensivo.

For further information, contact the author: E.V. Koltchinskaya, Center for Intensive Teaching of Foreign Languages, Moscow State University, Lenin Hills, Moscow USSR 119899.

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The Teacher's Way to Develop Students' Language Skills

O. V. Samarova

Center of Intensive Foreign Languages
Instruction, Moscow State University

Abstract. The teaching process can be arranged to promote students' language skills in two stages, presentation and practice of material. Lozanov's means to implement Suggestopedia are discussed along with the Kitaigorodskaya model of synthesis/analysis/ and synthesis again.

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When do we say that a man knows a foreign language? According to G. A. Kitaigorodskaya, it is mainly associated with the phenomenon of "linguistic competence" which, I believe, can function at inner and outer levels. On the one hand, it is expressed in the so-called "feeling of the language" and, on the other hand, it manifests as a person's skills in different kinds of speech activities in communication, both receptive and productive. To put it in a more generalized form, "linguistic competence" is outwardly expressed in the form of students' language skills.

All teaching is done for the sake of better learning. It may seem a very banal statement but in fact, teaching can work wonders only if learning is motivated enough. Most students who take an accelerated course are eager to know a foreign language, but it does not mean that they are eager to take pains to learn it. Even if students are strongly motivated by the need to know a foreign language for some fundamental reason, their immediate desire to be involved in the process of doing something that is required of them at a particular lesson may be more or less pronounced. Thus, long-term and actual (situational) motivation may often come to discordance. But it is the latter that determines students' behavior at a lesson and that is what makes it so important.

The role of the teacher in maintaining situational motivation cannot be overestimated. The teacher can contribute to positive situational motivation directly and indirectly. The first motivational factor (direct) is the nature of relations between the teacher and the students which can be

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The role of the teacher in maintaining situational motivation cannot be overestimated. The teacher can contribute to positive situational motivation directly and indirectly. The first motivational factor (direct) is the nature of relations between the teacher and the students which can be generally outlined as absence of pressure, emotional comfort, and a special kind of intimacy. There is no fear of being assessed, but there is joy of mutual interaction. Each student is approached as an individual who is of great interest and value for the teacher. Everybody is treated in his/her own way which helps him/her to feel "something special."

The teacher is the leader with great authority. In fact, students voluntarily refuse from their freedom of choice to act as they please because they are sure that the teacher knows the best way to go. They trust him/her and willingly accept his/her leadership. It should be noted that the teacher must never use his/her position to seek psychological superiority. His/her authority should be confined to professional matters only which is closely connected with the second motivational factor (indirect) – the arrangement and contents of the teaching process proper, its enjoyable, creative and entertaining character, its inner logic, accessibility and acceptability for students' mentality. It is this very aspect that will be dwelt upon in the paper, i.e., how the arrangement of the teaching process can promote students' language skills as part of their "linguistic competence."

Two stages of dealing with the language material are essential: 1) its presentation (introduction) to students and, 2) practicing it in different kinds of exercises which helps each student to acquire an individual scope of knowledge and skills that never amounts to 100% of the material presented.

The principal things about presentation are:

1) It should affect as many perception channels as possible so as to involve the whole personality in this process and to provide conditions for compensatory memorizing.

2) In the course of the presentation the teacher should immediately provoke students to reproduce what they have just perceived portion by portion. Rhythm, rhyming, sound-imitation, smells, familiar tunes, visualization of both real and imaginary things, gestures, body movements, articulation – all these coupled with an emotional experience trigger off the mechanisms of involuntary attention and memorizing and usually lead to imprinting of different language units and structures with different students. Actually, initial multi-

channelled impressions from the introduced language material are gradually transformed into students' own activity of repetitive type. And it is here that the first bricks are laid in the basis of future language skills.

Does it mean that the teacher should adhere to the principle "the more – the better"? Should he exhaust his imagination and creative abilities to invent as many tricks as he can to impress his students and thus to ensure perfect memorization of the language material? Frankly speaking, this is not the best way to follow. There are some reasonable boundaries to the number of "tricks." What determines them?

According to Dr. Lozanov, the language material for study should be excessive, as it is only offered ("suggested") to students. And it is up to them which material to choose for learning. The choice is often made involuntarily in conformity with their individual needs and preferences without any external pressure. We fully support the first part of the statement, but we still believe that there is some nuclear language material which every student has to master. The task of the teacher is to help him/her do it by using different techniques.

A fundamental condition for developing "linguistic competence" is complete understanding of the material. The simplest way to achieve this is translation into the native language which occupies an important part of the presentation. On the other hand, there is no need to translate something that can be easily understood without it. Independent linguistic guessing considerably contributes to the feeling of the language which, in its turn, promotes "linguistic competence." So "tricks" and "aids" that help adequate understanding of foreign language material are very welcome in the course of presentation.

Understanding does not automatically lead to memorizing. As it has been already outlined, there is no hope that all the language material will be memorized by all the students. We cannot rely on free choice here. It is the teacher's task to single out nuclear (obligatory) and peripheral (optional) units and structures. The selection must be very careful as the nuclear material cannot be too abundant. Applying the terminology of Gestalt Psychology, it should stand out as the figure against the background. That is why the inventive gift of the teacher should be concentrated on the "tricks" to accompany the nuclear material. The essential requirements to these "tricks" are:

1) they must be simple enough to be imitated by the students;

2) they must be easily identified and differentiated, each "trick" firmly associated with a particular language unit, a structure or their combination;

3) they must be reasonable in number and appropriately distributed during the presentation.

According to my personal experience, there may be normally 4-5 tunes, 2-3 rhymes, 2-3 rhythms, lots of movements, 5-6 visual images, etc. No similar tricks can appear in too close proximity if it is not a specially intended contrast.

It should be kept in mind that if you stress each word in a sentence, then no stress can be identified at all, and people find themselves in a mess. But if you carefully place the stress on one or two words, your meaning will be perfectly understood and well remembered. So the approach "the more - the better" has to be rejected.

The initial stage is followed by the next one where language skills are actually grown from the seeds planted during the presentation (introduction). Several planes should be distinguished in the dynamics of skills formation: 1) psychological (personal and behavioral), 2) intellectual, and 3) technical. There may be others, but only these three are going to be touched upon in this paper.

1. Students can be identified as little children who are led by the hand by an experienced adult - the teacher. They closely follow the teacher's models - both in their language and behavior. Their speech differences are usually confined to different variations of the model suggested by the amount of the material memorized individually which may vary from one student to another.

Personally, students can feel the same way - as people who would be lost without the given guidance. So most of them willingly submit to the teacher's leadership. They feel quite happy with it and would like it to go on for the time being.

But further on, students come to freedom concerning both the choice of language forms and modes of behavior. Gradually, they stop being humble imitators but enter the relations of interdependent partnership with their teacher who is mainly responsible for all aspects of this process: how long it will take and how easily each student will manage the transition.

2. The intellectual plane of skill formation implies smaller or greater extent of awareness of language rules while communicating in a foreign language. G. A. Kitaigorodskaya suggested a model which can be very effective for language skill formation if the teacher realizes it theoretically and adheres to it in practice by offering his/her students different tasks at different levels. The model is:

Synthesis 1 - Analysis - Synthesis 2 (S1-A-S2)

It can be interpreted as follows:

S1 – obtaining some idea of how to use an extensive amount of language material and actually using it without clear understanding of grammar rules. A vague outline of some diffuse system of language phenomena in their interrelations starts to develop individually in each individual brain. No explanations are offered, only imitation is used associated with understanding of the meaning.

A – thorough practice and careful analysis of separate language phenomena which results in mastering them as such, in underlying them and certainly in realizing their place in the system of the language studies.

S2 – adequate usage of language units determined by actual communicative situations and based on both automatic skills (due to preceding imitation and exercise) and explicit knowledge (due to understanding of the language rules).

Neither level S1 nor S2 involve conscious application of language rules, but they function differently: with S1, students are not aware of any rules, they can only make individual guesses about probable linguistic regularities; with S2, students do know the actual regularities but those are ousted from the focus of their attention, because they are needed in the conversation only occasionally – to verify this or that language form if one suddenly has some doubts about it.

3. The technical side of it is how language skills function and interact. The dynamics here is from diffuse imitation skills to a flexible system of interconnected language skills when the subject's attention is focused on WHAT he says (reads, hears, writes), and HOW to do it is no more a problem of ignorance but rather a problem of free choice.

Each stage requires special exercise. The teacher should be aware of it to work in conformity with natural regularities but not against them. The exercises of stage one are of the imitation type, very simple and clear. Verbalization of models for imitation is very close to the text introduced during the presentation.

The tasks of stage two are usually concentrated chiefly on grammar phenomena, different aspects of which are practiced in all possible ways, including games, dramatizing, theoretical generalization, etc. Nuclear lexical units to be mastered are found here too. The tasks of both stages one and two leave very little choice for students to make. They act within rigid limitations when they are practically told what to say and how to say it. The art of the teacher is to arrange it so students would not feel pressed but could enjoy themselves.

The tasks of stage three should leave most of the choice to students' initiative. They are free to pursue different lines of behavior, to say different things, to express their individuality. Strictly speaking, it is at this stage that the system of language skills starts functioning while at the previous stages it was only being formed.

There is also stage four which is the most important for the system of language skills to progress. It is extra-topical actual communication where piles of previously learned material are involved for problem-solving, decision-making, etc. In fact, this is what our students are going to do when they leave the classroom, this is what we teach them for. But we must not forget that to be sure to reach this stage we had better march through the previous ones. "We" has a very special meaning here, because it is not the teacher who offers something and his students who may or may not take some of the things offered. "We" implies a joint travel of people holding hands when the more experienced of them suggests the way that he knows to be the best one and others trust him to lead them, "Per aspera ad astra!"

* * *   * * *   * * *

Resumen. El proceso de enseñamiento se arregle para promover las habilidades de lenguas en dos etapas, presentacíon y práctica de materia. Los medios de Lozanov para realizar Sugestopedia se discuten también con el modelo de Kitaigorodskaya de síntesis-análisis-síntesis otra vez.

For further information write the author: O.V. Samarova, Center of Intensive Foreign Languages Instruction, Moscow State University, Lenin Hills, Moscow, USSR 119899.

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The Comic as a Device in Intensive Foreign Languages Teaching

Natasha Savinkina

Center for Intensive Teaching of Foreign
Languages, Moscow State University

Abstract. Comedy and humor are tricks in foreign language teaching to help provide a relaxed, cheerful atmosphere as well as make learning efficient. Five functions of the comic are presented and illustrated: camoflaging, training, motivational, integrative and psychotherapeutical.

* * *   * * *   * * *

What are the best ways for the beginner to acquire some knowledge of a foreign language? Through humor, jokes, and tricks, of course.

In our work we look for tricks, which create a cheerful atmosphere and take away the strain, but at the same time make learning efficient.

Great capacity lies in using the comic. The laughter forms are widely used in human communication. Having carried out some research of the culture of laughter, I have come across a lot of valuable observations and ideas, significant for intensive teaching.

Michail Bakhtin points out in his book "Francois Rabelais and a folk culture of the Middle Ages and Renaissance," that in the Middle Ages the clowning nature of a human being was looked upon as his second nature, which should have some way out, otherwise, one's psychic state of health might be damaged.

All European peoples have the culture of laughter as part of their national culture. Likhachev and Panchenko in their book "Laugh culture of Ancient Russia" describe Russian national laughter form - "balagurctbo" - it's crack-joking, Russian clownery.

The English are considered the greatest lovers of eccentric forms. Some brilliant examples of them may be found in the books by Edward Lear and Lewis Carroll.

The very fact that they exist and their extreme popularity in the world testify to the need of respectable adults to get out of stereotypes, of ordinary behavior.

The forms of carnivalisation of the consciousness and their influence on people are described by Bakhtin in detail.

If it is of so great importance for a human being, it should be taken into account by the teacher. In our method we extensively use the comic. The effect is achieved by using games and tricks based on various logic paradoxes, different kinds of absurd explanations, eccentricities, algorhythms in argument and behavior.

We distinguish five functions of the comic in intensive teaching:

1. camouflaging,
2. training,
3. motivational,
4. integrative, and
5. psychotherapeutical.

1. The camouflaging function lies in the idea of concealing the obvious didacticism of the process of learning.

Here is an example of a communicative assignment in which I am using a funny trick based on nonsense. My aim is to introduce the vocabulary denoting parts of the human body, to drill a set of phrases in the situation "meeting people" and the perfect forms. I tell the group: Imagine, yesterday I met a Martian. That is what he looked like. (I am drawing a strange looking creature and writing the parts of the body underneath.) I ran to the UFO Commission and told them about it. But they would not believe me and asked the following questions:

1. What is his name?
2. How old is he?
3. Is he married?
4. What does he wear?
5. What is he interested in?
6. What foreign languages does he speak?

I tell my learners: "Naturally, you have also met a Martian sometime. Here are paints and pencils. Draw a portrait of your Martian and let's go together to the Commission. Maybe they will believe us."

The learners are smiling and laughing. That relieves them from strain and tension which hamper speech fluency. Learning does not look like a hard job. By creating eccentric situations, balancing between the real plan and the surreal the teacher sets learners free, driving them into a specific psychological condition which encourages them to dive into the language without fear.

2. Next comes the training function. The use of eccentric tricks extends the possibilities of drilling the material since one can invent an unlimited quantity of absolutely different assignments based on eccentrics for training necessary phrases and patterns in various combinations.

Besides, the way they are presented provides for durable memorizing. The teacher stuffs the material with surprises that hold the attention of the group constantly alert.

The material is also case-hardened in the memory because of the emotional shock caused by the unexpected viewpoint and absurd context in which the material was presented.

Here is a device which helps distribute by gender the nouns denoting furniture and other objects at home. They are sorted out on the basis of "divorce." The wife takes for herself the objects of feminine gender leaving her former husband the masculine ones, while the neutral things go to the nice domestic animal. The pictures with these objects are laid out on the floor to facilitate memorizing. (I'm teaching German.)

While using laughter forms one can observe a phenomenon of laughter relay – race or laughter echo or laughter inertia (terms of Likhachev and Panchenko). Laughter is contagious, so the participants willingly join the game. Laughter relay-race warms them up, helps them develop speech fluency in a foreign language.

Inventing funny moves and combining language material, not being afraid of the most ridiculous situations, becomes an intellectual game. This game gives pleasure in making communication in a foreign language fully valuable even on the beginner's stage. Besides, it provides an opportunity to realize the need (ever existing in man) to express his individuality, to be original.

Considering their limited language possibilities and the necessity of repeated drill, this is very important, since learners are no more condemned to mechanical repetition of the material, but can create and get pleasure out of it.

3. The motivating function is connected with the fact that with the help of comic

tricks the teacher is teasing learners' imagination, whipping it up, creating strong stimuli for speech actions. Being swayed by the ridiculous situation the participants get excited and produce various versions, parring retorts, inventing new combinations.

Moreover, they have to react on the spot and be resourceful in using the limited set of phrases they have at their disposal. This forms their communicative readiness and stimulates speech creativity. Without this, real creative activity can hardly be successful.

4. The integrative function of the comic lies in the fact that laughter forms assist group unity. This important feature of laughter is noted by Henri Bergson, Likhachev and Panchenko. Laughter brings people closer because it calls for a medium, for accomplice. Since laughing people are a sort of conspirators, they see and understand something they have not seen before or something others do not see and do not understand. This influence of laughter is most essential because the success of our job depends to a large extent on the group integration, whether it works out or not.

5. The comic serves psychotherapeutical function as well because it helps to give psychological support in a delicate way and to create positively marked emotions. The participants resort to joking form for expressing their personal problems, asking for psychological support.

I remember a woman in the group overwhelmed by family problems who once uttered that she would like to surround herself by a Chinese wall. A man immediately reacted: "Dear Greta, let's build a Chinese wall around your problems."

* * *   * * *   * * *

Resumen. Comedia y humor son burlas en la instrucción de lenguas extranjeras que ayudan proveer una atmósfera relajada y alegre tan bien como el aprender eficaz. Cinco funciones del cómico se presentan e ilustran - camuflaje, instrucción, moviente, integrativo y psicoterapéutico.

For further information, write the author: Natasha Savinkina, Center for Foreign Language Teaching, Moscow State University, Lenin Hills, Moscow, USSR 119899.

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Suggestopedia in Primary School

G. V. Yatskovskaya

Center of Intensive Foreign Languages
Instruction, Moscow State University

Abstract. School teachers may be informed about Suggestopedia but continue to teach in the same old way. Reasons for this are given, and the author as a teacher-trainer presents advice and an example to counter this tendency.

* * * * * * * * *

The newest scope of our interests lies in school methods. But sometimes I wish we had never crossed the threshold of school because school has always been the most conservative structure in every society and school is a pleasure that very few of us would willingly repeat.

The great communicative revolution in Foreign Languages Teaching Methods of the 1970s had - as nearly every revolution - an unexpected result. Everything is labelled now as communicative: old good drilling exercises and role-plays where you can find no playing at all as the roles are simply imposed by the teacher, on the one hand, and not accepted by the students, on the other hand, etc.

When speaking to school teachers you have an impression that everybody has an idea of suggestopedia and what it is and how to work in such a way and everybody has just taken a suggestopedic course himself. The illusion is that every teacher is not only well informed of up-to-date methods but also is able to arrange his/her classes according to them.

But every day millions of school teachers close the doors of their classrooms, make themselves comfortable and say: "Open your books, please. Page 145, exercise 368."

The question is why is that so. I would single out three reasons:

1) you may be a brilliant teacher or you may be a poor one – in both cases you get the same salary;

2) the teacher is too often afraid of his (her) colleagues because it has always been

dangerous to work in a radically different way;

3) to tell the truth the teacher is sick and tired of new ideas, new techniques overwhelming our professional world: yesterday it was story-telling and today it is mind-mapping or let us take relaxation as one of the conditions for better memorization. We are sitting completely relaxed in our sophisticatedly constructed arm-chairs, and lamps are designed according to scientific recommendations, and we are waiting for what happens next. But very often whatever the promises are, we find a stale chewing-gum of conventional teaching in a breath-takingly beautiful wrapping. Skeptically minded school teachers are right having no trust in new methods. They have their reasons because all the techniques mentioned above are just separate techniques while school needs reliable and applicable systems of learning where all bright ideas would be practically plaited together.

I have long experience as a teacher-trainer and now I am sure that almost all teachers have a hidden talent of teaching and this talent can be easily revealed and developed when a teacher has got an opportunity to do his/her best. So I see the problem of the introduction of new methods into school systems as a problem of democratization of our method which needs a detailed description of the most important components and – as a particular problem to be solved – creation of new available teacher-training courses, including video-training courses and sets of special exercises stimulating teachers' creativity.

Thus when we started our new experiment on teaching Finnish school-children the Russian language at Finnish Russian School in Helsinki I was aware of a few things:

1) We have to give our teachers everything, all the tools for their work among which there are:

- a teacher's guide not instructing the teacher what and how to do, but showing the way of orchestrating the learning process as a continuity of events experienced in class;

- polyfunctional visual material that simultaneously helps to design dynamic communication environment, to supply children with language aids and means to analyze and systematize language structures;

- audio-tape with the basic material recorded as a funny musical, with communicative exercises involving children in performing different actions together with text-book characters.

2) We have to work with the school as a whole, not with one or two enthusiastic teachers.

3) We have to write a new course of Russian, not of what is often called Russian. Sometimes I fail to recognize my mother-tongue in Russian textbooks. If this tasteless and colorless dialect is Russian – I speak another language. If balalaika and samovar go on to symbolize Russian culture – I belong to another culture.

4) We would like our children to feel at home in this world. But in what way can we help them?

Historically there are two kinds of attitude to life reflected in two common trends in practical psychology.

The first one is trying to protect a person (a child) from the stressful influence of a daily routine, of other people he (she) has to communicate with – of humanity in general.

Those who go with the first trend choose psycho-therapeutic techniques as if they were going to say: "Concentrate on your feelings, on your thoughts, don't let the words disturb your inner harmony." I would call this strategy "isolating." But brought up within traditions of Russian culture we naturally choose another strategy. And we say: "Dear boys and girls! Don't be afraid of your life. You will never understand what is joy if you do not understand what is sadness. Joy and sadness, inner harmony and depression always go together and can be recognized only in contrast. People are able to help themselves only while helping other people. Only by interacting with people and the world will you find your identity."

These ideas seem to be common. But it is rather difficult to make them live at every lesson.

Our new Russian course for the first-grade-school children is based on ten Russian fairy-tales. But only the first situation of every story is given as a dramatized text, introducing new material. Then we put the children into different situations both real and fantastic at the same time, and every situation is a challenge to them: they would have to think, to help solve problems. But they should be careful: their teacher is not a superwoman and she can make wrong decisions, she needs their help, too. It depends only on the children, on their ability to cooperate with others whether the story will have a happy ending or not. And if not - they have to keep smiling.

For example, the main character of a famous Russian fairy-tale "Masha and the Bear" has lost her way in the forest. We worry about her and go to the forest looking for the girl. Our classroom becomes a forest. Flowers and trees and the river - everything is living and can think, feel and speak. We meet a forest magician who deliberately shows us the wrong way.

The adventure begins.

* * *   * * *   * * *

Resumen. Maestros sean informados sobre Sugestopedia pero continuan enseñar en la misma vieja manera. Razones se dan y la autora como una maestra de maestros presenta aviso y un ejemplo que contrarrestar esta tendencia.

For further information write the author: G.V. Yatskovskaya, Centre of Intensive Foreign Languages Instruction, Moscow State University, Lenin Hills, Moscow, USSR 119899.

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Three Cornerstones of Intensive Learning

J. Goldstein

Center of Intensive Learning Instruction
Moscow State University

Abstract. The author discusses three cornerstones of Intensive Instruction: communicative exercises, organization of varying group interactions, and communicative continuity or bridges.

* * * * * * * * *

As it is said in an old myth, the Earth is standing on three whales. If we try to apply the same image to intensive learning, we would say that in its foundation there are three whales or three cornerstones. These cornerstones are the major structural blocks of intensive learning. The knowledge of these components is very important for the trainees, who are only beginners in intensive teaching. For, on the one hand, it helps to widen their pedagogical education and, on the other hand, to develop necessary skills to organize the process of learning properly.

Without giving the full outline of all specific features of this knowledge, I would like to specify only the objects of this knowledge, those three cornerstones that our trainees are bound to master.

The first cornerstone is communicative exercises. Communicative exercises are considered to be the major means of intragroup cognitive activity control in intensive learning. There is a new tendency in communicative exercises' interpretation. It is based on the main ideas of the pedagogical theory of education. This theory is being elaborated in the works of Soviet psychologists, above all in L. Vygotski's works. So we interpret a communicative exercise as a task which must be realized in certain conditions and by certain means of communication.

Thus, a communicative exercise carries out the function of a stimulus (or motivation), because the objective is set, and the function of a guide, because conditions and means to reach the objective are outlined.

At the same time as many as possible variants of conditions and means of communication are used in a communicative exercise. That makes the process of learning closer to the natural process of communication. There can be different conditions of communication, their combinations depend on immediate tasks of the course. And in conformity with the objectives set many algorithms of communicative exercise making have been worked out (from training exercises to speech practice).

The elaboration of the problems of communicative exercises helps to explain the specific character of intensive learning and its distinction from other systems of education. The latter interpret communicative exercises differently.

During the training course the trainees are mostly busy practising to correctly make up and frame the communicative exercises.

The second cornerstone is the organization in class of different forms of micro-group interaction. As far as we can see, Dr. G. Lozanov in his works recommends reducing practising different forms of group interaction. We cannot agree with this point of view, for it would bring down the socio-psychological efficiency of the work within the group and narrow the number of communicative interconnections among the students.

There are many forms of group work in intensive learning:

- a student addresses the rest of the group;
- working in pairs or other modifications of pair interaction;
- two variants in three students' micro-groups;
- two variants in four students' micro-groups;
- and so called "team versus team" work.

A comparative analysis of different forms of interaction efficiency has been made in the Center. As a result, a fundamentally new structure of interaction in the three students' micro-groups has been worked out.

For a teacher-beginner the skill of using the whole range of group forms to control the learning. Cognitive activity is very necessary, because, first, any communicative exercise requires differently organized forms of its performance, and second, it allows at the same time involving more students in communication and thus to increase its density.

And the last cornerstone of intensive learning is the phenomenon of communicative continuity when giving a lesson. We usually call it "building of communicative bridges." These "bridges" are necessary to create personality oriented, informal and sincere communication in the group. That makes psychological climate in the group more favorable. They are also necessary for the teacher both to assess the performance of the previous exercise and to begin the next one.

Such "bridges" extend the context of communication and make it easy to stimulate students to additional background cognitive activity, which exceeds the boundary of a communicative exercise. They provide the lesson with the communicative continuity so that students believe that each lesson is something whole like a whole plot that makes it easy to memorize the goal material.

"Communicative bridges" are not directly associated with technology of teaching, for we cannot apply any algorithm of their making opposite to communicative exercises or forms of group interaction. Making such "bridges" is likely to be part of a teacher's creative ability, life experience, erudition and art of communication. Nevertheless, we must view them as a specific feature of intensive learning, because without them intensive learning would turn into a different, more artificial and out-of-context system of learning.

A teacher-beginner's knowledge of the above mentioned components allows him to develop the skills he must acquire by the end of a training course, to determine major aspects he must pay attention to in his future work. Then he will be considered as a highly qualified specialist. Knowing these three components or cornerstones of the intensive learning system as certain technical devices will make a trainee see more clearly the place and role of intensive learning in up-to-date practice of teaching foreign languages, to understand major characteristics of the system and its distinction from other systems and to evaluate its new contribution to pedagogics and methodology of teaching foreign languages.

* * *   * * *   * * *

Resumen. El autor discute tres piedras angulares de la Instrucción Intensiva - ejercicios comunicativos, organización de varias interacciones en grupos y continuidad comunicativa o puentes.

For further information, write the author: J. Goldstein, Centre of Intensive Learning Instruction, Moscow State University, Lenin Hills, Moscow, USSR 119899.

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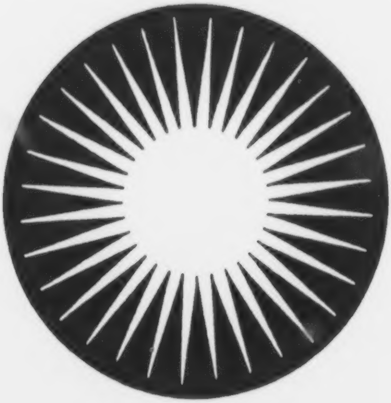

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On Some Problems of the Anatomy, Physiology and Biochemistry of Cerebral Activities in the Global-Artistic Approach in Modern Suggestopedagogic Training

Georgi Lozanov

Sofia University St. Kl. Ohridski
Sofia, Bulgaria

Abstract. Suggestopedagogy satisfies the optimum functional needs of the central nervous system, and thus is a positive psychotherapeutic factor in personality development.

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There is hardly any need of proving that every process of teaching and instruction (as well as every communicative process), besides its psychological aspect, also has its own anatomical localization, as well as physiological and biochemical characteristics. The activation or suppression of any cerebral structures, the stimulation or inhibition of the rich gamut of complex physiological and biochemical processes depend on many communicative factors in the process of teaching and instruction. Will there be any and what would be the distressogenic factors, will there be any psychotraumatic situation, what will be the general emotional background, will the way of presenting the structure of educational content respond to the laws of the central nervous system, and so on – all this is of paramount importance for the educational training and psychological and hygienic effect in the classroom. Many other factors related to the personality of the teacher, the characteristic features of the training group, the environmental characteristics, etc. also provoke specific processes in the personality and in the brain of the trainees and program more or less permanently their future reactions.

The specific global-artistic approach where the very organization of the process of teaching and training sets up and maintains among the trainees a specific degree of concentrative-psychorelaxation is characteristic for suggestopedagogy. The activation not only of the receptive and the intellectual-mnemonic functions but also the entire personality is stimulated.

The present suggestopedagogic practice proved that no neurotic disorders originate wherever there is right organization of training. And these are characterized by disorders in the emotional sphere, of the vegetative nervous system and in the sleep-state-wakeful cycle. These three groups of activities, according to most of the present-day concepts, are controlled by the hypothalamus, the limbic system and the reticular cerebral formation, of course, in their interrelation with the cerebral cortex.

The hypothalamus is situated centrally and regulates the vegetative, endocrinic and the emotional-sexual urge functions. Its central position facilitates the numerous interconnections with the cerebrum (limbic system), the cerebral trunk (reticular system) and the hypophysis. The numerous hypothalamus pair nuclei are centered in four groups: front (supraoptical and paraventricular nuclei), medial (ventromedial and dorsomedial nuclei), lateral (tuber cinereum, etc.), and rear (mammilary corpuscles). For each of these groups different vegetative functions are specified (parasympathetic-sympathetic, falling asleep-waking, emotions, sexual behavior, defensive reactions, etc.). Each of these, however, depends on its interrelation with adjacent nuclei or structures which makes the exact evaluation very difficult. In these interrelations the neuromediators: noradrenaline, acetylcholine, serotonine, prostglandine, etc. are activated or suppressed.

The limbic system is a front part cerebral complex related to the vegetative-visceral, affective, sexual-urge and behavioral activities, as well as to the activities state of wake-sleep and attention-memory. The limbic system includes cortical and subcortical structures. It is connected to the hypothalamus, the thalamus and the cortex. The cortical structures are the oldest parts of the cortex and include orbital-frontal sectors, gyrus hypocampi, pes hypocampi, hypocampus, gyrus singuli, etc. The subcortical structures include the amygdal core and septum pelucidum. Generally, the limbic system structures activate or suppress the hypothalamus which is the final common path of the vegetative and emotional functions.

The reticular formation is located from the thalamus across the midbrain and the bridge to the end of the medullary brain and is a network of short neurons around the medium line. There is a feedback with the cortex by forming a corticoreticulocortical system which guarantees the cortical auto control of excitation. Apart from the numerous filtering functions of the reticular formation, its general role for the clear awareness and the regulation of the waking-sleeping cycles is generally recognized. There are different degrees of the state of wakeness, of the activity of the consciousness. This can be well seen on the EEG. Several consecutive phases of sleep can be observed: active state of wakeness (rapid low-voltage waves and partial desynchronization), relaxation (synchronized activity with well-expressed alpha rhythm) – this is a freely relaxed state, different degrees of slumbering, light sleep, deeper sleep and coma (characterized by slow waves and spins, and gradual transition only to slow waves). During the sleep, the so-called paradoxical sleep appears (25% of the total sleep) which is characterized by EEG, similar to that in a state of wakefulness but nevertheless of the awaking threshold with audible stimuli is considerably higher than the threshold of awakening during the light sleep.

The biochemical factors which play a role in the functioning of the reticular formation are, above all, the following: acetylcholine, noradrenaline and serotonin. It seems that serotonin suppresses the noradrenaline and contributes to falling asleep and sleep. The reduction of the vigilance is formed either in the activation of the serotonin-energetic systems or in suppressing the catecholaminergetic (noradrenaline) systems.

The relaxative effect of the suggestopedagogic teaching system probably affects the above-described systems by reducing the vigilance intensity to an optimum by activating the serotoninenergetic systems or suppressing the catecholaminergetic systems. Suggestopedagogy, due to the anti-distress effect of relaxation also affects the stress biochemistry – increased hormonal activity of the front section of the hypophysis, increased separation (secretion) of the adrenocorticotropic hormone (ACTH) and activation of the diencephalohypophysic region by increased secretion of the supra-renal cortex. All this is surmounted due to the ability of suggestopedagogy to maintain optimum homeostasis.

The compliance with the specificity of the bihemispheral cerebral activity is also of importance for the positive effect of the system. Satisfying the simultaneous need for structured logical educational content (left hemisphere) and emotional saturation (right hemisphere), suggestopedagogy accelerates the systems in all levels – from the cortex to the hypothalamus. It is possible that other structures should also have some relation but so far neurophysiology and neuropsychology accept as proven the structures, functions and biochemical processes described above (in brief).

By satisfying the optimum functional needs of the central nervous system, suggestopedagogy is not only an antidistress system of teaching and education but is also a powerful psychotherapeutical and psychohygenic means, as well as a factor for the accelerated development of the personality.

Quite different is the problem about the difficulties and the timeliness of its partial or full application in the practice.

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Sugestopedagogía satisface los óptimos requisitos functionales del central sistema nervioso, y así es un positivo factor psicoterapéutico en el desarollo de personalidad.

For further information, write the author: Dr. George Lozanov, Sofia University St. Kl Ohridski, Sofia, Bulgaria.

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The Integrity of the Personality in Suggestopedagogic Training

Georgi Lozanov

Sofia University St. Kl. Ohridski
Sofia, Bulgaria

Abstract. Psychopedagogy basically complies with the laws of brain functioning and personality development in a global, holistic way. This global approach leads to relaxation characterized as a calm state with an optimum vigilance for learning. The concentrative-relaxing processes producing this state are synchronized with external stimuli, student reactivity, teacher behavior, teaching materials and social-psychological dynamics in a gestalt way.

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The high efficiency and specificity of the suggestopedagogic results are most frequently explained by the different components of its methods. In most cases everything is explained by the relaxation which is typical for suggestopedagogy. Other factors are also indicated such as: music and art in general, the large-size learning material, the high qualifications of the teacher, and others. Typical is the idea of attributing everything to one sole factor. This, however, leads to its overestimation, to attempts at its application in isolation and in due course to disappointment.

It should be kept in mind, above all, that suggestopedagogy is based on the adherence of its author to the concept of unity of psycho-physiological, neuro-psychological, psycho-therapeutical, psychohygienic, psychorehabilitation and medico-psychological laws and regularities in the functions of the brain and the development of the personality. The most important thing in this concept is that "everything is in everything", i.e., that any reaction of the personality and every cerebral activity (even the "most insignificant" at first glance) reflects simultaneously the conscious and the paraconscious, as well as by the numerous interconnections of all cerebral structures – on the integral personality. This is related not only to its mentality as a structures entity but also – by the cerebrovisceral and viscerocerebral neurohumoral interactions – to all levels of the biological functions. This holism in the behavior and reactions of the personality is, however, hierarchic and structured which enables only an insignificantly small part of the activities to emerge for a given moment in the individual minds. The vast unique dynamic system of neural, neuro-humoral, visceral, mental and simultaneously paraconscious factors remains concealed, but active to different extents – from considerable excitation to deep suppression, which maintains the characteristic background level for the moment and its complex interaction with the vigilance. This complex integrity in the reactions of the personality cannot be changed by any mental and physical effects. Even surgical removal of some or other parts of the body or the brain cannot disturb the integrity of the reactions of their remainder.

If personality always reacts comprehensively this means that in a controlled communicative process as instruction is, this integrity should be taken into consideration. Thus it may be expected that the efficiency of the process of instruction and education shall improve considerably and the by-products of this activity shall bear no negative sign.

This complex and integral unity and interaction of the systems in the personality demands reexamining the psychophysiological mechanisms of the fragmentary approach which is characteristic for traditional pedagogy. In it, the trainees (e.g., in foreign languages) pick up a small didactic unit and study its theoretical importance, memorize it using ample direct repetitions and after it is learned very well, they go to the next similarly small part. The learning of multiple small parts enables the transition to the amalgamation in integrities on some level which gradually becomes more complex until abilities are attained to be used in the practice. This process seems to be addressed to specific narrowed functional structure of the brain and the personality. For example, if a verb is used in the present tense, it is explained theoretically in isolation from the comprehensive communicative situation in which it may appear. The few examples which are usually supplied sometimes have no real communicative characters, they are deprived of the integrity of the process of communication. There is no emotion, there are no insinuations, no personal engagement. This style of teaching is related to a continuous tacit struggle of teacher and student against the normal functioning of all systems. Emotions are suppressed, the flight of fantasy is limited, no extra knowledge is supplied as background. The process of instruction becomes a process of placing information in different drawers or (in the improved alternatives) in the computer memory.

In some improved methodological approaches "minutes for unburdening" are introduced when it is sung or the attention is diverted – for a little rest. This does not, however, change things.

In academic work, in scientific activities and in every more profound study the fragmentary type of approach has its place, although some small changes could be introduced in it from the point of view of the medical disciplines listed above. Even for the mass school practice the fragmentary approach with some improvements holds good, not only because any other approach is related to considerable inner restructuring and requalification of the teachers but also because it would be a school for training that type of thinking.

On the other side, there also exists, although to a lesser degree, a comprehensive approach in teaching. It goes, however, to the other extreme, missing the system and the logic of the subject and insufficiently trains logical thinking.

In suggestopedagogy, the global approach is accepted as a basis. By its nature it is holistic but is not amorphous. It adheres to the necessity of the hierarchic introduction and structuring of knowledge which is the subject of teaching. The global approach is realized under the conditions of relaxation to a specific degree, on one hand. Relaxation is not so superficial but in no case is it as profound as to resemble sleep. Techniques controlling the profoundity of the relaxation have been set up in the methodology. Thus, it is characterized as a calm state related to an optimum vigilance for this purpose. This general calm background allows raising the efficiency of the concentrative processes related to the hierarchic and structurally oriented activation of the systems required for this purpose. The arising concentrative psychorelaxation seizes the whole personality as care is taken not only for the activation, but also for the common background required for it, i.e., the functioning of all integrally related systems is taken into consideration.

The level and character of the concentrative psychorelaxation processes are, however, related to the type and intensity of the external stimuli which are duly synchronized in accord with the general functional laws of the integral reactivity of the personality, thus, the whole surrounding atmosphere, the behavior of the teacher, the teaching and didactic materials and the dynamics of collective work are matching the concentrative-psychorelaxation state of the trainees in their common and specific characteristics.

Such a situation now is different from any clinical idea of suggestion. It is far from the idea of any coercion. Freedom of choice and wide vistas for training activities and personality development now exist!

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La psicopedagogía cumple con las leyes de funcionamiento cerebral y desarrollo de personalidad en un manera global y holística. Este acacamiento global conduce a relajacíon como un estado tranquilo con vigilancia óptima para aprender. Los procesos concentrativo-relajativos que producen este estado se sintonizan con los estímulos externos, reactividad estudiantil, comportamiento del maestro, materias didácticas y dinámicas socio-psicológicas en una manera gestalta.

For further information, write the author: Dr. George Lozanov, Sofia University St. Kl. Ohridski, Sofia, Bulgaria.

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Methods of Application of Suggestopedagogical Art in Different School Subjects

Evelyna Gateva

Sofia University St. Kl. Ohridski
Sofia, Bulgaria

Abstract. Suggestopedagogy as a synthesis of different kinds of art not only can improve teaching and education, but also has psychohygienic effects such as harmonizing brain activities and thinking. Both classical art and newly created works are tested experimentally for their effects on learning.

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Suggestopedagogical art is a synthesis of different kinds and genres of arts and the logic of the academic discipline, increased and complicated amount of learning information, interdisciplinary connection, and has psychohygienic and psychotherapeutical orientation. It can be used for better balancing, synchronizing and harmonizing scientific and artistic thinking, inductive and deductive thinking, the activities of the left and right cerebral hemispheres. It assists in the intensification of the process of instruction and education. Evidence of this are the results of the complex psychopaedagogical investigations and physiological measurements made by the author on forms of suggestopedagogical art. By its polyfunctional nature this art is a direct means of training in subjects outside the aesthetic cycle. It includes programs of works, appreciated over the centuries, of writers, musicians, artists and sculptors. The classical type of art has a simultaneous conscious and paraconscious effect, global and partial, on the personality, setting up a state of concentration psycho-relaxation by its unity of form and content where logic, emotions and feelings are interbalanced. This state assists in the acquisition and recreation of information with no fatigue or tension. Newly created works, complying with the theory and practice of the science suggestology and suggestopedagogics find place in the suggestopedagogical art. All works are tested experimentally basically under natural conditions and, after results are evaluated, are offered for mass practice. It also intensifies the effect of the suggestive factors due to the intensive interaction of different sign systems. The stages of the process of teaching and education become unique festive rituals and symbols packed with learning information.

Model methods for the application of the suggestopedagogical forms of art have been established since 1978.

1. Melodrama and Recital

It is a synthesis of globalized and artistically treated teaching content, interdisciplinary relations, selected cyclic works of classical music as background on one side for the hyperbolization, and on the other, artistic presentation of the teaching content. It also has a psychotherapeutical effect. This genre has been differentiated by age.

Experimented with and applied to suggestopedagogical training: of English, French, German, Italian, Spanish and Russian for students (children of 7-18) of 1st to 11th grade, and for adults from 18 to 70; in mathematics for the 1st to 3rd grade; of all subjects in the 10th grade (17-year olds).

2. Artistical Didactic Songs with Dances and Musicals

They are naturally interconnected in the fabula of the teaching content. They code the most important methodological units. Both the lyric and the music play a role of equal part as music accentuates the teaching content. They can be used for the artistic introduction of new school material and for the consolidation of knowledge, skills and abilities. They also have a psychotherapeutical importance and they comply with age differences. Applied in foreign language teaching, in math , in geography and other subjects outside the aesthetical cycle.

3. Opera

It is synthesis of globally treated teaching material, interdisciplinary relations and different arts (poetry, drama, music, ballet, painting, cinema). Its performance requires artistic-didactical accentuation on the teaching material methodological units. It can be used in all subjects for presenting the new teaching content (material) and for the consolidation of knowledge, skills and abilities in a complete teaching cycle (global themes). It can be used outside training. Complies with age group differences. Applies in teaching of mathematics in grades 1 & 2, and in foreign language teaching.

Concert programs of arias and lieder, interconnected in the teaching content have been experimented with and applied in foreign language teaching, in geography for the 4th grade, and different subjects in the 10th grade.

4. Fine Arts

We experimented with its effect using 150 different reproductions in learning new lexical and grammatical units in foreign languages. In our textbooks they illustrate concrete teaching material.

5. Artistic Textbook

It synthesized several arts (dramatic art, prose, poetry, songs, dances, operatic fragments, reproductions of classical paintings and sculptures, graphic illustrations) with increased amount of teaching content, with interdisciplinary relations, and it also has a psychotherapeutical and psychohygienic orientation.

It has been applied with success in foreign language teaching of children and adults, mathematics and geography, etc.

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Sugestopedagogía como síntesis de diferentes clases de arte no puede sólo mejorar el enseñamiento y la educación, pero también tiene unos efectos como armonizar actividades cerebrales y pensamiento. Ambos el arte clásico y obras recien creadas se prueban en investigaciones por sus efectos en el aprender.

For further information, write the author: Dr. Evelyna Gateva, Box 1106, Sofia 1000, Bulgaria.

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Conclusions of Complex Psychopedagogical Research and Physiological Measurements of the Effect of the Suggestopedagogical Forms of Art on the Trainees

Evelyna Gateva

Sofia University St. Kl. Ohridski
Sofia, Bulgaria

Abstract. The effect of different forms of suggestopedagogical art was investigated over many years using many methods with several types of subjects for different academic subjects. Suggestopedagogy resulted in an increased amount of material learned, satisfaction and desire for further learning, improved concentration and learning pleasantly without stress, as well as many other favorable responses in life.

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The effect of the suggestopedagogical forms of art (melodrama and recital, opera and song-and-ballet performances, didactic songs, classical songs and arias programs, series of art and sculpture reproductions and textbooks on the arts) on the trainees in different academic subjects, we investigated in a complex manner (1971-1984). The methods of investigation included: observations, interviews, study of different teaching documentations, inquiries,experimental and control group testing to establish the results of learning new teaching information (supplied and developed by the suggestopedagogical forms of art and without such forms), in order to register the concentration and the distribution of attention, the state of the working capacities, the state of fatigue of the visual and acoustic analyzer as well as the vegetative and the cardiovascular systems by measuring the heart-beat and the blood pressure.

More detailed information on this subject is included in the dissertation defended by the author entitled "Interaction between the Intonations of Speech and Music in Learning New Instructional Content," University of Sofia, 1986, as well as in the author's book entitled "Globalized Artistic Building of the Process of Instruction and Teaching", Central Institute of Scientific and Technical Information, Sofia, 1987.

Here we shall briefly show some of the conclusions resulting from these measurements.

1. By using the methods of observation, interview and study of teaching documentation (tests, films and photographs, diaries, etc.) a higher standard of learning the increased and complicated by volume information was established supplied by the suggestopedagogical art and the globalized artistic organization of the process of instruction.

2. By inquiry investigations (anonymous and non-anonymous) on the effects of the suggestopedagogical melodrama and concert recitals, it was established that:

a) works of music create a balanced emotional background and mental concentration among the trainees, as well as the desire to be heard a second time;

b) the concert session (melodrama and concert recital) is the most liked stage (in comparison with the introductions and developments);

c) preference for musical works are the highest in percentage (equal to that the A.

Vivaldi's "The Seasons", Beethoven's violin concerto in D major, and Mozart's violin concerto in A major);

d) the largest number of trainees think that melodrama and recital establish a state of general relaxation and mental concentration;

e) neurotic and pre-neurotic conditions are therapeutically effected to the largest percentage by the concert session;

f) satisfaction from the musical program of the melodrama and the recital showed the largest percentage (over 95%) for all groups under investigation by sex, age-group, profession, education, studied languages as well as for different periods after the completion of the course.

3. The complex investigation with control groups of adults and children about the melodrama and concert recital effect for learning new school content with increased amount of material in a foreign language and for their psychophysiological effect on the trainees (test for memorizing word forms, correction samples, measurement of heartbeat rate and blood pressure) indicated singularly; improvement of memorization,

greater concentration and distribution of attention, improved working capacities, lack of evidence about overburdening of the cardiovascular and vegetative nervous systems.

4. The opinion polls (inquiries) (both anonymous and non-anonymous) after the completion of foreign language suggestopedagogical courses about the trainees' attitude to the artistic didactic songs included in the process of instruction indicated that:

a) 98% of the trainees like the songs and think that they are the reason that the new teaching elements are remembered with ease and pleasant emotions;

b) a high percentage of liking songs (over 90% on an average) for all groups under investigation in sex, age-group, education, speciality, profession, for different periods of time after the completion of the course.

5. Experimental studies with control groups for learning new school material in foreign languages (English, German, French and Italian) memorization test for new word forms, supplied by artistic-didactic songs, classical songs and operatic aria showed that

new lexical and grammatical units are memorized in considerably greater amounts and more lastingly when they are supplied by means of songs and aria, that by mere texts alone.

6. The experimental complex studies by autocontrol and in control schools about the effect of the song-and-ballet TV show entitled "The Day" and the children's operas "The Land of Children" and "Fairy-tale World" for learning new teaching material of increased volume in mathematics and inter-disciplinary relations for the first form as well as their psychophysiological reflection indicate singularly and per unit time: 1. by the "arithmetical problems solution" test – increased assimilation of the mathematical knowledge thought by the global system; 2. by correction tests – increased working capacity and concentration of the attention; 3. by figure test – lack of fatigue of the visual analyzer, activation of attention and of short-time memory; 4. by musical test for distinguishing higher pitch tones and faster melodies – lack of fatigue of the acoustic analyzer, and 5. by physiological measurements of the heart-beat and blood pressure (in conjunction with G. Lozanov) – calming down of the vegetative and cardiovascular systems.

a) The complex studies of the above-mentioned characteristics also carried out in mass schools selected at random, indicate singularly and per unit time the same favorable results as in the experimental schools.

b) The "Solution of Arithmetical Tests" made after the conclusion of the whole global theme developed on the basis of the TV shows indicated that the results are in favor of the experimental schools and what is more – in a considerably smaller number of academic hours.

c) The data of the complex studies of 6-year old children show that the results are as favorable as with the 7-year olds.

7. The experimental study with control groups for learning new school material in English, French and German taught with artistic text and a reproduction of classical painting accompanying the text indicated that new foreign language phrases are memorized in a much greater amount when accompanied by reproductions than when taught only by using the text material.

8. The complex and comparative studies for the reflection of the old (clinical) alternative and the artistic alternative of foreign language suggestopedagogically indicated singular improvement in favor of the artistic alternative:

a) on the intellectual-mnemonic functions of the trainees (investigations using the tests: "bigger-smaller", "simple analogies", "complex analogies", "solving arithmetical problems by memory", "memorization of words of the Hindi language"';

b) on the working capacity of the trainees both after the melodrama and the concert recital stage, and after the developments (corrective test studies);

c) on learning of new school material of increased volume (studies using the old test system and the test system of the artistic alternative);

d) increasing interest in all kinds of music (by anonymous inquiry);

e) increasing the interest in the theater, cinema, opera, art and culture of the respective country (by anonymous inquiry).

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El efecto de diferentes formas de arte sugestopedagógico se investigó por muchos años usando varios métodos con varios sujetos humanos por diferentes sujetos académicos. Sugestopedagogía resultó en una aumentada cantidad de materia aprendida, satisfación y el aprender agradable sin tensión, así como muchas otras respuestas favorables de vida.

For further information, write the author: Dr. Evelyna Gateva, Box 1106, Sofia 1000, Bulgaria.

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Teaching New Educational Content by Melodrama and Recital

Evelyna Gateva

Sofia University St. Kl. Ohridski
Sofia, Bulgaria

Abstract. The author describes the background and selection of music for the active and passive sessions in suggestopedagogy.

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Melodrama and recital as musical drama genres are basically known in two varieties: speech accompanied by orchestral music in order to intensify the emotional effect of the audience, and musical drama work of exaggerated emotionality and moral tendenciousness of the fabula. Melodrama and recital applied in suggestopedagogy for teaching new instructional contents are rather more closely related to the first type but also differ greatly from it. In suggestopedagogical melodrama the music does not emphasize the meaning of the lyrics, and the voice of the trained teacher as a new instrument lays stress on the psychological effect of the music. Music is a concert background on which the teaching content is supplied. The division of the attention of the trainees once to the music and the second time to the lyrics frees, on one side, the mind from the tiring concentration, and on the other, continuously is engaged in a peaceful thinking activity.

The first attempts with this genre were begun in 1971 in training students of the 10th form in different subjects, then in training of the primary school children of the 122nd Experimental School in Sofia and in the foreign language courses of the Suggestopedagogical Research Institute. We experimented with over 100 comprehensive works of preclassicism, classicism, romantic and modern music, folklore, jazz and pop music by more than 30 different composers.

After considering the results from some psychopedagogical observations, interviews, documentation studies and processing of the psychopedagogical tests in 1976 we finally adopted a musical program in two parts for teaching the new teaching content (new lesson):

a) active session which we called "suggestopedagogical melodrama", and

b) passive session which we called "suggestopedagogical music recital".

In the active session, the melodrama, the teaching content (the lesson) is presented on the background of comprehensive cycle mainly from the Viennese classic and the early romanticism. The experimental works which we selected where the strongly expressed human feelings are subjected to logic, set up conditions for concentrative psychorelaxation in the teachers and trainees. The teaching content of the lesson which is an enlarged methodological unit being sensewise completed, has been artistically treated in advance within the framework of the whole textbook as a literary and musical work. This allows the lesson to be read by the teacher trained by us on the background of music with intonations which are in harmony with the musical thoughts and feelings. This intensifies the melody formation of speech and its musical effect thus assisting the learning of the new material. The trainees actively follow reading of the text taking their notes.

In the passive session, the musical recital, the same teaching content is presented by the trained teacher in a completely different interpretation from the first reading. This time he reads it in normal everyday life communicative speech on the background of musical works which assist the setting up of a state of self-concentration and psycho-relaxation (preclassical music). At first glance it seems that the trainees are not following the text as the books are kept shut. But in actual fact they follow everything occurring in the classroom without any strain.

On the days of development the trainees spontaneously imitate the session states – emotional but balanced activity, and rationality freed from strain. These states assist in the intensification and efficiency of the process of teaching and education.

The effect of aesthetical education, of moral education, of motivation and catharsis of the melodrama and recital as genres of art are in an integral unity with the direct didactic task.

In the suggestopedagogical musical programs which we use as concert background for presenting the new content of the lesson we include the following musical genres: symphonies, instrumental concertos (for the active session), suites, preludes, fugues, toccata and fantasies (for the passive session). In the symphonies and the instrumental concertos, at least some part of them is built in sonata form. It is the apex of the development of the musical forms. It was first created in the 18th and 19th centuries in the works of eminent philosopher musicians. Their path was tracked by the musical and philosophical searches of the composers of the so-called preclassical period: Corelli, Vivaldi, Bach, Handel and others. But the Viennese classics: Haydn, Mozart and Beethoven managed to create the perfect musical form. The classical sonata form was built on the basis of the development of at least two contrast themes: main and accessory. Unlike the preceding preclassical sonata form (where the contrast is presented delicately and economically), and unlike the romantic or modern sonata form (where the contrast in its development knows no boundaries), the Viennese classical sonata form is distinguished by its complete balance of all musical expressive means. The four basic human temperaments are expressed by clear musical logic and are balanced in the different parts of the work. There are no monotonous rhythms and strictness of the musical preclassical thought and there are no tempestuous affect and heavy melancholy typical of romanticism and post-romanticism. In the works of the Viennese classics, balance between logic and feelings is reflected in naturally developing relations not only in the sonata form but also in the composition of the whole cyclic work on the principle of the golden section.

In suggestopedagogy the selection of the works is not made only on the basis of the artistic and educational values of the works, but above all on the basis of the experiment which can show whether the works help in the establishment of the conditions for concentrative psychorelaxation.

The musical programs from the years of experimentation from 1971 to 1979 are published in the book Globalized Artistic Building of the *Suggestopedagogical Teaching Process* (E. Gateva, 1982), accompanied by short musical theory explanations and a model analysis of works in aid to the teacher. Results of complex investigations of the melodrama and the recital in foreign language training of chool children and adults are given in the *Interaction between the Spoken and Musical Intonation in Learning a New Lesson* (E. Gateva, 1985).

In 1972 we presented the multiplication table and the division table in the second form of the 122th Experimental School by a musical recital on the background of J. Haydn's "Children's Symphony" and artistically drawn posters including background pictures. The results of learning the multiplication and division tables by the students were very good.

In 1978 we prepared musical recitals for mathematics in connection with the artistic didactic material included in our TV operas "The Earth of Children" (global theme: adding and subtraction without getting over the single digits) and "Fairy Tale World" (addition and subtraction getting over single digits). The materials are published in the above mentioned book *Globalized Artistic*. The sessions were experimented with by Z. Daskalova (1980) and the results published in Narodna Prostveta journal, as well as in the dissertation defended by the author (1984) and subsequent book (1991).

And so the suggestopedagogical melodrama and recital are a synthesis of an enlarged and complex volume of material artistically processed educational content, interdisciplinary relations, improved cyclic works of the classical music as a background for the hyperbolized, on one side, and artistically on the other side, of presentation of a new teaching content (new lesson). Apart from the teaching and educational effect, the facilitated learning of information of increased amount and the reduction of fatigue also has a psychotherapeutical and psychohygienic effect.

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La autora describe las caracteristics y selección de música para las sesiones activas y pasivas en la sugestopedagogía.

For further information, write the author: Dr. Evelyna Gateva, Box 1106, Sofia 1000, Bulgaria.

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The Contrast in Communication and in the Educational Process

Evelyna Gateva

Sofia University St. Kl. Ohridski
Sofia, Bulgaria

Abstract. Contrast in voice and music in suggestopedagogy is used to heighten interest, expectation and apprehension, as well as provide catharsis. Changes in intonation, tonal characteristics and timbre are varied deliberately in suggestopedagogic art. Examples are given.

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We can assign the task of conveying a larger volume and more complicated form and content of (compared to the common social suggestive norm) information for a unit of time, to the "the resonators" voice, connected, of course, with a noble timbre, correct physiological breathing and the entire musical training of its owner. Such a voice conveys simultaneously complex human thoughts, experiences, feelings and emotions, and besides it is also a cathartic means.

Every language, every speech has its own vocal system. The vowels are the common denominator for the emotional-logical base of all languages. The different vowels contain different tones with their main characteristics: height, intensity, durability and timbre. And this is music too.

In our suggestopedagogical forms of art (melodrama and recital, artistic-didactic songs, musical-theatrical and song-ballet performances, operas, artistic textbooks, etc.) the different speech musical intonations are synthesized specifically with globally organized training content. Here the placed voice helps considerably the efficiency of the training-educational process (and not only in suggestopedagogy).

In the suggestopedagogical forms of art we underline the contrast, which is at the root of the development of every work of art (and this is particularly important for the classic type of art). The contrast is a specific communicative and cathartic means in the suggestopedagogical art too. It creates states of greater expectations, surprise, increases the interest and motivation in apprehension, rationalizing and reproduction of the information. The literature and music works are built on the contrast. In the suggestopedagogical melodrama and artistic reading, artistic didactic songs with a dance, operas and musicals, as well as in the entire instruction-educational process the trained teachers and artists emphasize the suggestive contrast of:

1) the lyrical and dramatical intonation and their artistic and logically justified alteration in communication;

2) high and low tones and intonations and their duration, connected with the stressed and unstressed, long and short, open and closed syllables;

3) the intensity of the tones and intonations (quiet-loud and their variants);

4) timbres – the changing of light and dark nuances in the voice, connected with the vowel system of the language, with the psychological requirements of the subject's content and the methods of instruction.

These and other characteristics of the tone and the intonations in the communication, as well as the waves of tension and relaxation, which they constantly create, are taken into consideration when we create the suggestopedagogical forms of art. They are based on the classical norms in art, where the form and the content are built according to the formula of the golden section. The waves of tension and relaxation, the states of concentration and relaxation alternate with mathematical accuracy. The tones and the intonation characteristics are perceived, rationalized and reproduced subliminally, paraconsciously and peripherally. And this saves time and energy.

The catharsis character of the classic art, respectively of this suggestopedagogical form of art, is closely connected also with the performances of the four human temperaments. Most often their manifestation is chaotic, it depends on time, space, on the inner and outer environment. But their expedient and psychohygienic activation or softening could be influenced by organizing the factors which stimulate them. In this sense the contrast in art can be particularly useful.

In our suggestopedagogical practice we use mainly two kinds of speech-musical intonations and interpretations:

1) close to the speech,

2) close to the "pure" music.

The second kind needs an additional "translation" about the meaning of the symbols; the first one is much clearer.

As an illustration we can give several examples of contrasts and contrast performance of speech-musical intonations which are applied in the suggestopedagogical communication in the instruction-educational process:

1) For German Language: we perform gently and silently, "dully", but with a clear diction "Cradle-song" by Brahms. A contrast performance of "Sunday" – a song by Brahms, follows, optimistically, light, moderately loud, with a clear diction. In the song "The Lotus" by R. Schuman we alternate the two types of performance – lyrical and dramatic, "dull" and light, silent and loud. The latter type of performance we transfer into the performance of the melodrama and recital – the transmitting of the new instruction material on the background of entire works of the classical and baroque music (instrumental concert, symphony, sonata, toccata and fugue, suite, etc.).

2) For English language (American): a) "Old folks at home" – a negro song; b) "Oh Susanna" (S. Foster); c) "A house on the coast" (popular song); d) melodrama and recital.

3) For Russian: a) "Cradle-song" (Chaikovski); b) Kalinka (folk song); c) Night (Chaikovski), d) melodrama and recital.

4) For Spanish: a) "Little star" (Ponce); b) "Twelve bells" (folk song); c) "Malagueña"; d) melodrama and recital.

5) For Italian: a) "Serenade" (Tosti); b) "Now, when she walks..." (S. Donaudi); c) A scene and a final aria of Anna from the opera "Anna Bolein" (Donizzeti); d) melodrama and recital.

6) Contrast performances of characteristic didactic parts of the children's opera "Fairy world" (E. Gateva) for the instruction in mathematics in the 1st grade.

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El contraste en la voz y la música en sugestopedagogía se usa para elevar el interés, la expectacíon y la comprensíon, así como proveer catarsis. Cambios en la

intonación, las características tonales y el timbre vocal se varian a propósito en el arte sugestopedagógico. Hay uno ejemplos.

For further information write the author: Dr. Evelyna Gateva, Box 1106, Sofia 1000, Bulgaria.

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Suggestological Realization and Development of the Global Approach in Foreign Language Teaching

Georgi Lozanov

Sofia University St. Kl. Ohridski
Sofia, Bulgaria

Abstract. The author elaborates on how globality is developed and realized in suggestopedagogy. The didactic material is arranged in large structural units including considerable grammar; new material is introduced artistically. Material is elaborated with positive emotionality and satisfies individual needs

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Suggestopedagogic foreign language teaching fully relies on the holistic approach but away from any amorphism. If there are laws and rules in suggestopedagogy there shall also be functional structures. A number of alternatives of suggestopedagogic teaching in foreign languages and in other subjects have been tested and rejected in the search for the most correct and efficient suggestopedagogic treatment.

The latest version of suggestopedagogic foreign language teaching applied since 1977-78 in a complete form, is the result of years-long parallel studies about the effect and the place of each of its components. While other alternatives were tried, the present one so far is the most efficient prepared, and that means the closest to the psychophysiological, neuropsychological, psychohygienic and medico-psychological requirements.

The structured and hierarchical holistic approach which we call global is realized by the comprehensive organization of the teaching process. Above all the material is globalized, meaning that it is divided into large structural units. For example, the first lesson includes over 800 lexical forms including considerable amounts of grammar. And all this is united in a communicative entity. The textbook is in fact a stage play, made simultaneously artistically and also didactically. It includes over 2000 lexical forms as well as basic grammar. Each of the lessons (8 - 10 in number) is lexicogrammatically united in an artistic and communicative entity.

The introduction of the material is no longer the old decoding which traditionally analyzed every element contained in the lesson. It is an artistic introduction with elements of play (game), singing and dancing, which conceals the previously entered grammar. Learning is imperceptible. The individual elements are not analyzed but only the more important bits for the trainees are intonationally emphasized in place.

The global approach can be seen quite obviously during the active and passive session when the new material bringing continuously new sense information is read fully with musical accompaniment.

The integrity of the approach can also be clearly seen from the instructions for homework which is not compulsory. But if one would like to read something, one must read the whole material like one reads a newspaper without halting at some elements which had not been yet assimilated. Furthermore reading should not last more than 15-20 minutes in the evening or in the morning. If longer times are allocated there is a danger of cramming elements under the influence of the old habits.

On the day following the session, when the development commences, the integrity of the approach can be seen in the reading and elaboration of long parts. For deeper learning, individual grammatical units or more important lexical units are elaborated on the spot within the framework of the entity, "as an element of the entity". Very rarely, individual short logical explanations are given in order to satisfy the adult requirement about some logical connection.

Globality does not only mean amalgamated material and elaboration of its parts as parts of the whole. In order to respond to the global character of the functioning of the central nervous system, simultaneously with the logic of the teaching content there is also considerable emotional impregnation. This can be attained both by the very nature of the textbook content and by the songs, sessions, dances, plays and the understanding smiling behavior of the instructor.

Satisfying all needs of the personality which is trained simultaneous rationalization, perspectiveness, structure formation, emotionality and communicativeness, this method can very easily attain the required degree of relaxation from the background of which concentration and learning happen imperceptibly. The specially selected music, the chosen and specially written songs, and the suggestopedagogic art in general, assist in this process of globalized communicativeness. Training becomes "human." Natural by-products of the process of instruction also appear: psychotherapeutical effect, soothing recreation, improved communicativeness occurring also outside the classroom.

The role of the teacher is also very important in the suggestopedagogic process. He has to materialize the global approach both from the point of view of the teaching content and from the point of view of the personality features, both within the group and individually. The global approach in suggestopedagogy, due to the by-products of training, requires that the teacher should also consider them. They are a component of the reserve complex which is always released when a suggestopedagogic instruction has been conducted properly. These favorable side effects, together with the great results learning the linguistic material on a communicative level are the criterion for the properly conducted training.

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El autor elabora en como la globalidad se desarrolla y se realiza en la sugestopedagogía. La materia didáctica se arregla en gran unidades estructurales encluyendo considerable gramática. La materia se elabora con una emoción positiva y satisfecha los requisitos personales.

For further information, write the author: Dr. Georgi Lozanov, Box 1106, Sofia 1000, Bulgaria.

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Suggestologists and Suggestopedagogues and Vocal Voice Training

Evelyna Gateva

Abstract. Voice training for teachers using suggestopedagogy is discussed in detail, starting with characteristics of the human vocal apparatus. Guidelines and many exercises for voice training are presented and discussed.

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The fresh and correctly trained and rich in overtones voice of the suggestologist and suggestopedagogue is able to transmit the most subtle nuances of thought and speech, transport enormous quantities of information saving time, cause spontaneous hypermnesia at the moment or by delayed manifestations, provoke increased reproducibility of new or old knowledge, set up states of concentrative psychorelaxation, of inspiration and enlightenment, and can unlock the personality psychophysiological reserves. When we also add the mimics, postures and other body movements following the voice motion, then this wealth of peripheral and even subliminal perception increases many times, spontaneously and with no deliberate efforts. And that saves time and energy in the communication process.

Speech logic is linear information. The appearance of feelings and emotions in the communication is considered to be an unnecessary burden and waste of energy. But in all cases our feelings and emotions always "betray" us by the vocal system of speech. They can be harnessed in efficient activities. Today communications demand volume, polyphonics, harmony, chromatism and polyrhythm of information simultaneously in their transmission, reception and reproduction. This saves both time and energy. In speech and in rhetorics the logic of the communicative process is no longer sufficient to cope with the requirements for quick and high quality information transmission and reception. The opera comes to rescue! The Opera? This rather strange invention of the musical mind which is still designed only for selected ones? The opera which is a synthesis of music, speech, ballet, fine arts and other arts, transformed and subordinated to didactic requirements is able, for example, to improve the efficiency of the process of instruction and education.

This has been partially proven in our published experiments.

In suggestopedagogy the performance of the so-called melodrama and the concert recital, the opera (artistic and didactic works, designed for the presentation of new teaching material), as well as of artistic and didactic beds, and arias (for the presentation of codes of the new teaching content and for the consolidation of skills and habits) always demands a fresh and well trained voice. Of course it is also possible to use tape recordings, gramophone records and films in the process of instruction. But the effect of the live, "infecting" and well trained voice of the teacher, and subsequently gradually by trainees, results in multiple increase of the efficiency of the process of instruction and education.

So it happens that rhetorics and speech techniques alone are not sufficient for voice training. It is also necessary to master some vocal techniques, because the correctly trained voice for speech and singing preserves the freshness and beauty of the voice until old age.

Our method of speech and vocal voice training includes some practical exercises of the speech and singing techniques. This method has been personally practiced for many years. Teachers and other specialists have been trained and are still being trained in our country and abroad. If it is correctly done, the voice acquires the right speech and vocal position, durability, freshness, beauty and suggestibility.

Both the spoken and vocal voices are formed by the same apparatus, but with different mobilization and activity of its parts: respiratory organs, diaphragm muscle, abdominal and intercostal muscles, the larynx, the vocal cords, the tongue, the jaws and the oral nasal, thoracic, abdominal and osseous cavities.

The sound waves originating in the larynx spread to all directions. A small part of them leaves the mouth, reaching the listeners' ears. In order to make best use of the intensity of the sound waves and make our voice strong, durable, affecting and communicative, it is necessary to achieve complete coordination of all parts of the spoken-vocal apparatus, i.e., it is necessary that we should be full masters of our voice, of ourselves.

Speech is based on the glissando travel of the voice up and down in the vowel tones, and also in dependence with the intonation of pronouncing the words. In singing, the height of every tone is fixed precisely, and the musical intonation is a complex combination of model tonality, rhythm, meter, tempo and dynamics. In spoken language the sounds flow, quickly replacing each other, subordinated to the laws of the spoken (sense) word pronunciation in the sentence, the word combination and the text. In singing the speech is fixed by the tempo and rhythm, and the word pronunciation is extended, simultaneously emphasizing both the musical and the spoken sense of information, i.e, stressing on the suggestive sense (the conscious and the paraconscious in a unity). Here we should add the characteristic feature of the vocal voice: the timbre. In singing it has a swinging nature due to the vibrato which does not exist in speech. Furthermore, the timbre of singing also possesses two other important suggestibility aspects: luster, metallic sound, related to the high vocal formanta (overtones), and matt, rounded sounding related to the inferior vocal formanta. The high vocal formanta is quite important for the voice pierceness and freshness.

A fresh and well-trained voice demands:

Good physical health and mental stability. We should sleep well in fresh air. When we work with our voice we should not be overburdened by mental experiences and injuries. This is of paramount importance for our work in our first encounter with the trainees, before the performance of the melodrama and the recital of opera and artistic-didactic lieder.

Daily physical training exercises and voice exercises.

The diet should be moderate, full-calorie, varied, avoiding irritating foods and drinks.

Giving up smoking and drinking.

Continuous alteration of mental and physical activities.

Active organization of our holidays, daily physical training and vocal exercises.

Make hardly our voice all the time and keep our voice apparatus from colds.

Breathing, Larynx, Vocal Cords

The larynx is the organ where the spoken and vocal voice is formed. The latter is richer in overtones possessing its proper qualities: height, force, duration, timbre, vibrato, metallness and roundness.

The larynx's operation is complex and it is individually coordinated with breathing and the articulation apparatus. Its entire operation is controlled from the cerebrum.

The stability of the vocal orifice muscles from where the voice exists depends on breathing in and out. The correct and well trained expiration is of particular importance for the right spoken and vocal sounding.

It happens that a nice and well-trained voice can be produced using different types of respiration. But for the stability and endurability of the voice it is, nevertheless, most useful to learn inferiorcostal-diaphragmatic respiration. Using it we inhale with ease a moderate amount of air, retain the air before the sound attack, and in a well distributed manner we exhale it smoothly together with the sound.

The larynx position should be relaxed and completely free. Usually for the lower voice it is lower, but that is not always the case. The important thing is that in the performance of suggestopedagogic works the larynx should not change its position in the transition from one register to another, from one sound to another.

The voice intensity comes from the respiration training and not by the forced activity of the vocal cords and their strain. They should be mobilized as muscles but they should not be strained.

The changes in the operation of the larynx and the vocal cords are quite clearly perceived in the register transition. In spoken vocal training the voice transitions are not fixed to the attention. If any levelling up is required it is attained unnoticeably by the paedagogist. Hearing and perceptions are the best control for correct sound formation.

Daily Respiratory Exercises

When we work we never think about these exercises, nor about the coordination of the respiratory and voice apparatus. We make the exercises daily as voice apparatus muscles training.

Exercise 1: We stand in front of an open window. We imagine a rose in blossom, sunshine. We inhale slowly through the nose and mentally count: 1, 2, 3, 4. The abdomen, the chest (without raising its upper part and the shoulders) expand. The diaphragm descends low. We retain the air, counting 1, 2, 3, 4. We look for support in the abdominal muscles and the muscle of the diaphragm. We exhale smoothly, counting 1 - 8 and having the same support, but the abdomen is gradually collected and the diaphragm raised. We retain in a position with no air: 1, 2 and breathe in again. Then we repeat this cycle: 3 or 6 times. This can also be done by the trainees in class, among other things.

Exercise 2: Practically the same as 1. In a lying position we inhale simultaneously lifting our legs, counting: 1, 2, 3, 4. Then we retain: 1, 2, 3, 4. We exhale: 1, 2, 3, 4. We retain 1, 2 and breathe in while lifting our legs.

Exercise 3: Same as 1. But we do the exhaling quickly: 1, 2. Can also be done by trainees in class among other things.

Note: The number and speed of counting in inhaling, retaining and exhaling is selected individually, observing the multiplicity in the stages.

Daily Exercises for Freeing the Muscles

Some of the exercises can be chosen but it would be the best if all are performed. We recommend them before our first meeting with the trainees, before the melodrama and the recital, before the performance of musical shows and songs. They can also be made by the students in class, at the beginning of foreign language teaching, among other things.

Exercise 1: Standing. Hand straight forward with strain. We relax the wrist then the hands from the elbows, and finally the whole hands from the shoulders. We also relax our entire body. We breathe at ease rhythmically during the whole time. This is done 3 or 6 times.

Exercise 2: Standing. Without any jerks we smoothly move our head forward, backward, left and right – 3 times, and backward, forward, right, left – also 3 times.

Exercise 3: Standing. We turn our body from the waist from left to right and backwards. We perform this 3 or 6 times.

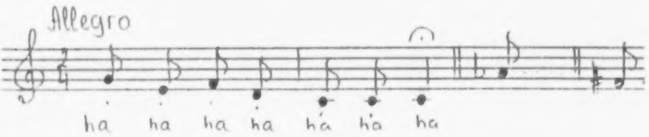
Exercise 4: Standing. Kneeling 10 times.

Exercise 5: Full relaxation of the body muscles in sitting position. We remain in this way for 1-2 minutes.

Exercise 6: Full yawning and swallowing at the end of the yawn. Performed 3 times.

Exercise 7: Getting ready to roar as a wild beast with wide-open mouth and tension in the soft palate and gullet. We fully relax and again strain our voice apparatus without making any noise. Repeated 3 times.

Exercise 8: Laughing and in staccato we sing: ha, ha, ha, ha, ha, ha, ha on the following motive:



Then we go up and down 3 half-tones from the one we started.

Sound Attack

Always before the attack by the sound, after we have inhaled smoothly a sufficient amount of air, we keep a very light air retention and then we attack the sound softly by gradual exhalation.

The exercises for attacking the sound we supply at the end together with the exercises for leveling up the vowels, for the right vocal tone, for syllable and word trimming, for singing legato and lightly.

Registers

Male voices have two registers: breast and falsetto (head-type). In the voice of the singers these two registers (scales) are evident. In the breast type register the sound is produced in the chest and the vibrations are felt there. The falsetto voice is produced in the head and the vibrations are felt there. This register is weaker, more open, poorer in timbre in the untrained voices. The transition tones for the male voices should be known so that they should not be fixed in the mind and forced. They should not be levelled in the manner they are with the singers. For the tenors these are E-F-Fis-C of first octave, and for the baritones: D-Es-E of first octave, and for the basses: A-Bes-B of the small octave and C-Cis of the first octave.

The mixing of the two modes of operation of the vocal cords, i.e., the mixing of the two registers and the production of the voice in chest and in the head simultaneously is the best voice training of the male voices. The high register which supplies the high voice formanta is gradually darkened and rounded by sounding similar to the sounding of the vowel "o" and "u".

The difference of the structure of the female larynx results in the formation of three registers of the female voices: breast, central and head-type. Unlike the male voices, the female have their central register mixed by nature. There are transitory tones: E-F-Fis of the first octave, for the sopranos; C-Cis-D-Dis of the first octave for the mezzosopranos. The same transitory tones of second octave are not so well expressed and are easily overcome. The leveling of the center register for the female voices is a prerequisite for leveling of the whole range, i.e., of the three registers. The central (mixed by nature) voice sounding is extended to the remaining two registers.

The resonator feeling of the mixed voice in the chest and in front part of the head (the so-called "mask") is the feedback and the truest indicator for the right voice formation

Our singing exercises are aimed not at forming a purely vocal voice but to help the right training of the spoken and vocal voice of the suggestologist and suggestopedagogue.

Operation of the Articulation Apparatus in Singing

In singing, simultaneous operation of the voice levelled over the whole range is required to come out in pure and rightly positioned tones, and expressive and clear speech. For this reason the consonants in singing should be pronounced very clearly and at the same time very quickly without keeping the voice on them. In the well-trained singer the larynx does not change its position in the articulation of the different vowels and consonants. The vocal orifice also does not change. Only the tongue makes the transition from one vowel and consonant to another. The soft palate is raised and the larynx is free. The mouth, tongue, lips and the jaws are inactive but naturally positioned with no strain. In this way it is necessary to preserve and enrich the speech intonation by tones and overtones. The active pronunciation (articulation) of consonants guarantees the clarity and accuracy of the subsequent vowels. This results is çlarity and naturalness of the text presentation. The vowels under accent should be sung clearly, and unaccented-mixed, i.e., as in the spoken language.

Support of the Vocal Voice

The feeling of stability, for voice support is one of the most important feelings in singing. It should also be the most important perception in the building of the true spoken and vocal voice. This feeling is formed gradually, together with the gradual elaboration of the coordination of operation of the different parts of the vocal apparatus. Most of the singers feel the voice support as an air column, as a tight string – on one hand the support is in the abdominal muscles and in the diaphragm muscle, and on the other – in the soft palate, in the cupola behind the front upper teeth, in the arcs of the cupola and the soft palate. Before the attack of the sound we always feel the momentary breath retention and the soft attack superseding it. We also feel the resonance of the voice in the chest and in the "mask" simultaneously. All these feelings are included in the voice support feeling.

Daily Singing Exercises

The singing exercises which we have selected and transformed for the needs of suggestopedagogy should enrich the potentials of the spoken voice with qualities of the voice of the singer. They are not intended to train the voice for a singing career on the stage. This should always be remembered. The voice is trained within a range specially designed for our purpose. During work one should not think about these exercises nor about the voice training. The daily exercises should meet with their designation if they are applied rightly and under control in the beginning.

Exercise 1. For leveling of the vowels, for the right method of attacking and true singing tone. (See Music Score #1.) We start the exercise from that vowel which sounds naturally most true for the given voice. We start from that tone which is clearest and sounding well for that vowel. We move the voice within 5-6 tones and go up and down in half-tones. It is recommended to accompany the exercise by syllables and words.

Exercise 2. For legato singing. (See Music Score #2.) Sung in moderate time. Every tone should interlap with the subsequent, keeping the same position of the wind-pipe and the vocal orifice. We begin with a vowel which suits the voice best and by a tone which is the most suitable and sounds well for that individual voice. We exercise gradually by half-tones up and down within the framework of an octave.

Exercise 3. For voice mobility. (See Music Score #3). We sing in fast tempo and more lightly paying attention not to force the voice hitting the high tone but to reach it softly and precisely.

Exercise 4. For trimming the tone. (See Music Score #4.) This exercise is made after a feeling of voice support and resonance has been acquired. It is advisable to sing from forte to piano and the other way round. The tone trimming is by making an accurate tone attack, and the intensification is maintained by gradually distributed exhaling without changing anything in the voice apparatus position. The resonance, the equal timbre, the metallic tone and vibrato in the voice should be carefully watched.

Exercise 5. Singing of artistic-didactic songs. We begin with the song which the voice can manage best.

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El entrenamiento vocal de maestros que usan la sugestopedagogía se discute detalladamente, empezando con las características del vocal aparato humano. Principios y muchos ejercícios para el entrenamiento vocal se dan y discuten.

For further information, write the author: Dr. Evelyna Gateva, Box 1106, Sofia 1000, Bulgaria.

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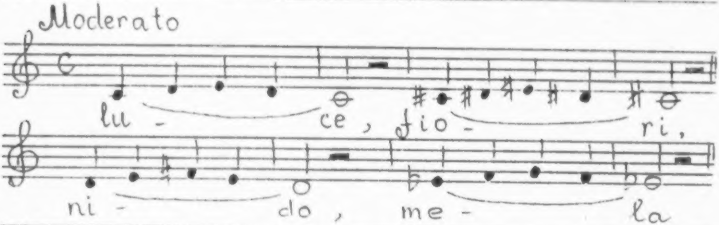
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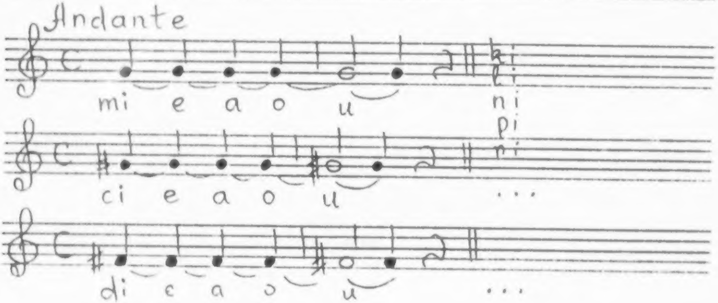
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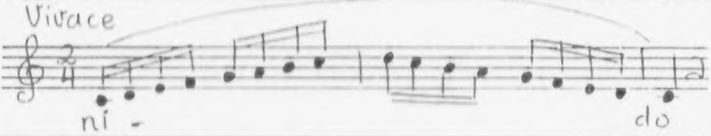
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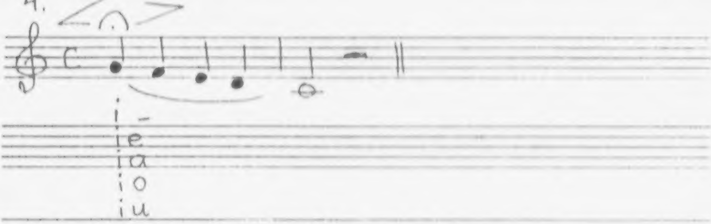

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An Investigation of Rote Memory Learning and Vocabulary Skill Building Comparing Superlearning Methodology with Direct Instruction in Autistic Male Adolescent Students

Fritz Ofner

Abstract. This pilot study attempted to determine if the Superlearning method was more or less effective for vocabulary acquisition than the more traditional direct instruction approach. The subjects were 3 male adolescent autistic students who attended a self-contained public school. Their reading level varied from 2.6-3.9 on the Woodcock Johnson Achievement Test before the experiment was conducted. The study encompassed 15 sessions for each instructional method employed in this study. The students were taught two separate lists of 105 words (7 new words each day) for each 3 week instructional period. The subjects completed pre and posttests before and after both 3 week instruction periods. In addition, they were given daily and weekly tests. All tests were written multiple choice,which required the students to select the correct definition for a target word from four options. The

results indicated that two out of three subjects showed improvement using both methods of instruction. While the gains were not statistically significant, each method of instruction in vocabulary development merits further study with this population.

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Introduction. The purpose of this study was to determine the effectiveness and the appropriateness of using the "Superlearning" method of instruction (Ostrander & Schroeder, 1979), compared to traditional Direct Instruction approach (Carnine & Silbert, 1979). The traditional, Direct Instruction method emphasizes three major components: organization of instruction, program design, and presentation techniques including repetition. Variations of this method have been utilized widely in many special education classrooms. The direct instruction method essentially relied on constant repetition and specific teacher student interaction to achieve learning.

Suggestopedia was initially developed by Georgii Lozanov, and modified and renamed Superlearning by Ostrander & Schroeder (1979). Briefly, Superlearning required a relaxed mental state of the learner, and for instructional material to be presented in a synchronized rhythm. Both traditional instruction and Superlearning methodologies were employed to achieve vocabulary acquisition. The individuals in this study were autistic adolescent males far behind their chronological peers in vocabulary development. Because autistic individuals may have different ways of learning and because Superlearning has been demonstrated to be effective with some populations, research supports a trial of this educational method with this population.

Research, including research with subjects representing a wide range of IQ and mental abilities, has demonstrated the effectiveness of the Lozanov method in rote learning. This approach applied to learning processes utilizes mental and physical relaxation, deep breathing, positive suggestions, and background music to increase the amount of material learned in a specific time frame.

The Superlearning method used in this study had two primary phases. Phase one was a preparation phase in which learners were required to perform simple physical exercises and undergo mind-calming exercises. Phase two was the presentation phase where a positive atmosphere was created by the instructor. The first presentation of curriculum material was made with dynamic swings of intonation on emphasis from shouts to whispers. The second step in the presentation phase was passive in nature and the instructor requested that learners relax and listen to material presented while listening to background music.

Theoretically, through this approach, information bypasses emotional blockage and anti-suggestive barriers to go directly into the long-term memory area of the brain (Lozanov, 1978). Furthermore, the self esteem of the learner is enhanced both as a result of higher achievement and the positive suggestions which are a part of the approach (Caskey, 1976).

Research has demonstrated that autistic individuals may benefit and be responsive to a learning strategy that utilizes music (Delong, 1978; Thaut, 1987) such as the one developed by Lozanov. Lozanov`s method appears to be the only pedagogical approach using music as an integral part of the teaching process (Racle, 1979). It logically followed that some autistic individuals may benefit from this method of learning.. Review of the literature on this method was devoid of studies using this approach with the autistic population.

Purpose of the Study

The purpose of this study was to test the utility and applicability of the method with an autistic population. Due to the small sample size (n=3) this study was a pilot study that should provide direction for future research with this population and method. The study attempted to determine the effect of the Superlearning method on vocabulary development in the autistic male adolescent population with individuals whose reading ability fell in the 2nd and 3rd grade range versus using the direct instruction techniques advocated by Carnine & Silbert (1979). The study examined the following questions:
1. Would there be no significant difference between pre and post vocabulary test scores after Superlearning methodology has been applied with the sample population.

2. Would there be no significant difference between pre and post vocabulary test scores after using Direct Instruction techniques of teaching.

3. Would there be a significant difference between pre and post vocabulary test scores

utilizing Direct Instruction techniques and Superlearning methods.

Limitations of the study:

1. This study involved a holistic approach with several variables, therefore, it is not known which of the variables accounted for any existing differences.

2. Experimenter bias is a possible limitation in this study since the experimenter provided the vocabulary instruction.

3. The results are valid and reliable to the extent that the instruments are valid and reliable.

4. The results can be generalized only to populations with characteristics similar to those of the subjects used in this study.

5. Lack of specific teacher training in using the Superlearning method for the teacher involved in this study.

6. The subjects may need more classroom training in the use of relaxation techniques in the Superlearning treatment phase.

7. It may be possible that if students were taught the Superlearning method over a longer

period of time, significant differences may be found.

Rationale for Using the Superlearning Method with Autistic Persons

This method is carefully orchestrated and controlled. One of the common characteristics of many autistic individuals as stated in the American Psychiatric Association`s (DSM-III-R) 3rd ed.-Revised (1987) is the insistence on order. Many autistic persons follow routines in precise detail; they disdain ambiguity or change. Each session would be held in the same environment, by the same teacher, at the same time each day as recommended by (Baker, 1982). Their behavior is often ritualistic and they function better in environments with high structure and repetition. Using Superlearning in the classroom would seem to be naturally appealing to this type of individual because of the structured nature of the method. The students could anticipate the order of events in an upcoming lesson, thereby lessening their anxiety.

As stated in DSM-III-R one of the main components of autism is language retardation; the individual's failure to express or understand language. This learning system seems to have sufficient data in the literature to support that Lozanov's method has potential to assist in the acquisition of language for autistic individuals.

It can be noted that many autistic individuals recite songs and commercial messages word for word, including the correct cadence or beat if the message is accompanied with music. Yet these same students often have trouble repeating a simple sentence when asked. (North, 1966). Podolsky (1954)stated that music that has a definite beat and rhythm should be used to allow the penetration of the stimuli to the subcortical centers of the brain. The baroque music used in the Lozanov method meets this criterion. Podolsky (1954) explained that the autistic child is difficult to reach through the spoken word because of a limited ability for cortical evaluation. However, by virtue of the thalamus reflex, a noncortical response, a free flow of impulse exists between the thalamus and cortex allowing the individual to remain accessible rhythmically, as well as tonally.

Thaut (1987), found that autistic children spent significantly more time with musical stimulus than the two control groups of normal children. The groups were controlled for chronological and developmental age. Similarly, Blackstone (1978) compared the auditory stimulus preference of autistic children between verbal and musical stimuli. He reported significant findings in that autistic children selected musical stimuli in contrast to the control group of normal children who demonstrated equal preference for verbal and musical stimuli.

Neuropsychological findings (Delong, 1978) suggest brain hemispheric factors sustain perceptual peculiarities of autistic individuals. This is supported by another study (Thaut, 1987) that demonstrates the autistic child's preference for musical stimuli, considered right hemisphere processes, over verbal stimuli processed in the left brain hemisphere.

As stated, one of the assumptions of Lozanov's method is that the technique simultaneously stimulates both hemispheres of the brain. The technique has been described as holistic (Filmer, 1982; Ostrander and Schroeder, 1979) using both verbal and musical stimulus versus standard verbal approaches used in most educational techniques. Over 30 years ago, music was already being cited as an effective means for improving attention span, goal attainment, and concentration for children with learning disorders (Gilliland, 1957).

Claims have also been made that the use of music was a contributing factor in the acceleration of reading skills (Hurwitz, Wolff, Bortnick, & Kokas, 1975). Additionally, Myers (1979) concluded that music, when used in conjunction with training on retention techniques, can enhance learning situations with educationally mentally retarded children.

Lozanov's educational technique (Larson-Freeman, 1987; Wagner & Tilney, 1983) was pupil-centered, in contrast to curriculum-centered. Most innovative methodologies are learner centered in the area of foreign language acquisition (Larson-Freeman, 1987).

Method

Subjects

Three male autistic students ranging from seventeen to twenty one years of age participated in this study. They all attended a self-contained classroom at a public high school in San Diego, California. The students were in the same reading group because of similar ability levels in oral word recognition skills, as judged by the instructor. Their reading scores on the Woodcock Johnson Reading test varied from 2.6 to 3.9 grade equivalency.

Materials/Instruments

Several instruments were used for this study. These instruments included a multiple-choice vocabulary pretest, and a multiple-choice vocabulary posttest. Daily and weekly quizzes were also administered. In addition, a physical relaxation exercise and mental relaxation activities consisting of a portion of a twenty minute audio tape was used.

Two hundred and ten words were selected from the reading book that had been used by each member of the experimental group for at least the previous school semester.

Applications (Carnine, Engelman, Johnson, & Meyers, 1978) from the corrective reading series was used. The words chosen for this study came from lessons 1 through 31 in their reading decoding level C book by the classroom teacher. The students already read lessons 1 through 31 prior to the beginning of this study; consequently they were exposed to the vocabulary words in this study.

The words were assigned randomly and divided into two equal groups of 105 words. Two teaching methods were utilized by the teacher with the students as they were taught to memorize the meanings of the words.

From each list of one hundred and five words, a fifty word pretest and fifty item posttest was randomly assigned by choosing the words blindly from a hat. In addition, daily quizzes were constructed consisting of the seven new words studied on that day for fifteen days of each teaching method. Three weekly tests consisting of the thirty-five words studied the previous five days were also constructed and administered. All tests were written multiple choice exams which required the correct definition for a target word be selected from four options. Students scored their own daily and weekly exams with the teacher's supervision. Everyone was praised after correcting their own papers, no matter how they performed.

The physical relaxation exercise was used by the SALT method only; this procedure lasted about one minute. It was taken from Bass's study (1985). This particular activity was chosen because the author felt it would be effective in inducing relaxation, given that autistic individuals often lack the appearance of utilizing imaginative activity (DSMIII-R, 1987). The exercise was given orally to the students prior to each SALT lesson. A description of the technique follows as it was stated to the subjects.

> The lesson begins with a physical relaxation exercise. You may remain seated. Both feet should be on the floor, and your hands should be on your lap. Watch as I demonstrate the front neck roll. (The instructor stands and faces the students.) To begin the exercise, turn your head as far to the right as you can. Then lower your head until your chin touches your shoulder. Now slowly move your head to the left, being careful to keep your chin low. Stop with your chin on your left shoulder. Reverse the movement to make one complete cycle. We will do three cycles. Ready? Begin. Touch the right shoulder. Roll to the left. Touch the left shoulder. Now roll to the right. Stop on the right shoulder. Once more. Roll left. Touch the shoulder. Roll back. Touch the right shoulder. Last time. Roll left. Touch shoulder. Roll right. Touch shoulder. Bring your head to its normal upright position and relax. (p. 11)

Mental Relaxation Activities Mental relaxation activities was used by the SALT method only, this consisted of listening to a portion of a twenty minute relaxation routine which was manufactured by Superlearning Inc. (1979). The tape suggested that learning would be easy. This tape was played at each SALT session after doing the physical exercise and prior to the actual lesson.

Procedure

The following procedure was used with the SALT method.

1. A pretest was administered the class on the day preceding the implementation of this method to provide a baseline score. The pretest consisted of fifty words chosen randomly from the word list which were to be matched to their definitions. Scores were recorded as percentages.

2. Each day after the pretest, immediately preceding the daily treatment, the students copied from the blackboard the seven new words and definitions they were to study that day.

3. A physical relaxation exercise lasting approximately one minute was modeled by the instructor before each lesson.

4. A specific five minute portion of a twenty minute tape was played before each learning session to relax subjects' minds.

5. A tape prepared especially for the study was played. This tape presented the words and their definitions using voice intonation, sequentially, normal, loud, and soft tones. Seven new words each day were presented as well as words already previewed on previous treatment days. This tape was played once. Each word and its definition was given during a four second (four beat) period. A four second pause followed each word\definition. Subjects were instructed to breathe rhythmically, i.e., to hold their breath while information was given, and to alternately inhale or exhale during pauses.

6. Next step four was repeated precisely, but the tape was accompanied by baroque music, with the characteristics of a 4/4 beat and sixty beats per minutes.

7. Immediately following the treatment, a postest was given. This quiz was self-corrected by the students. The scores were recorded as percentages.

8. After five days of instruction the students were given weekly tests consisting of the thirty-five words they studied the

previous five treatment days. These tests were self-corrected by the students. The scores were recorded as percentages.

9. The students were given a posttest after the three week treatment period, which consisted of fifty words chosen randomly from the list of one hundred and five words which were to be matched to their definitions, to determine the efficacy of this learning method. The scores were recorded as percentages.

The following procedure was used with the Direct Instruction method. Vocabulary instruction was presented using three oral methods; modeling, synonyms, and definitions as recommended by Carnine and Silbert (1979). These methods will be described and operationalized at a later point in this section.

1. A pretest was administered the class day preceding the implementation of this method to provide a baseline score. The pretest consisted of fifty randomly selected words extracted from a list of one hundred and five words chosen by the instructor from the students' reading book. The scores were recorded as percentages.

2. Students were introduced to seven new comprehension words a day. Newly introduced words were reviewed and presented daily for at least three lessons and then less frequently, dependent on the students' mastery of previously introduced words.

3. Daily lessons lasted thirty-five minutes or less.

4. The students were given a daily posttest, consisting of the seven words they reviewed that day. The scores were recorded as percentages.

5. The students were given weekly tests. There was a total of three weekly tests. The test consisted of the thirty-five words reviewed the previous five sessions. The scores were recorded as percentages.

6. The students were given a posttest, consisting of fifty randomly selected words extracted from the list of one hundred and five chosen as previously mentioned. The scores were recorded as percentages.

Teaching procedures for Direct Instruction

The methods to be employed were taken from Carnine and Silbert's book *Direct Instruction Reading* (1979). This book is used as a textbook at many universities to teach direct instruction reading in the methods class provided for special education graduate students.

Modeling was used specifically to teach the word labels for common objects. The basic procedure for using modeling involved three steps; (a) modeling positive and negative examples of the new word, giving three to six examples, (b) testing the students on their mastery of the examples of the new word until they made six consecutive correct responses to yes-no questions, and (c) presenting examples of the new word along with examples of other previously taught words until students made six consecutive correct responses.

The second procedure for vocabulary teaching was the use of synonyms. This was employed when a student knew a word(s) that could be used to explain the meaning of a new, unknown word. Teaching vocabulary through synonyms was similar to the procedure of modeling examples, except that the teacher first equated a new word with a known word(s) rather than modeling examples. Next, the teacher provided a set of positive and negative examples of the new word to be tested by the use of yes-no questions until the students made six consecutive correct responses. Third, the teacher provided practice in applying several recently taught synonyms.

The third method for teaching vocabulary utilized was the use of definitions. This method was used when students had adequate language to understand a definition and when the concept was too complicated to be explained through a synonym. The teacher constructed a definition by specifying a small class to which a new word belonged and then told how the word differed from other members of the class. The teaching procedure involved first telling the students the definition and having them repeat it. Next, the teacher tested the students on positive and negative examples. Understanding was indicated by the correct identification of positive and negative examples. Finally, review of previously taught words was included.

Results

The purpose of this study was to compare two methods of teaching vocabulary, the Superlearning method and the Direct Instruction method. The comparison was accomplished by the analysis of data collected from various instruments. A separate pretest was given before each treatment phase to determine the students' mastery level and the level of equality between pretests. There were two vocabulary posttests administered, one after each method, to determine if growth occurred during the 3 week treatment periods. Three weekly tests were administered during each treatment period to determine if any discernible pattern occurred from week to week for one or both methods. In addition, fifteen daily tests were given during both treatment sessions to determine if statistical trends could be seen from the data.

The means of the vocabulary pretests and posttests are presented in Table 1. A one way analysis of variance (ANOVA) was computed on the scores and the analysis demonstrated no significant differences between the two treatment conditions.

Table 1. Mean Correct Percent of Vocabulary Pretests and Posttests

	Pretest	Posttest
Direct Instruction	42.7	62.7
Superlearning	46.0	66.7

Table 2. Mean Percent Correct of Weekly Tests

	Week 1	Week 2	Week 3
Direct Instruction	60.7	66.5	69.5
Superlearning	59.7	60.7	59.8

* * * * * * * * *

Table 3. Mean Percent Correct of Daily Vocabulary Quizzes

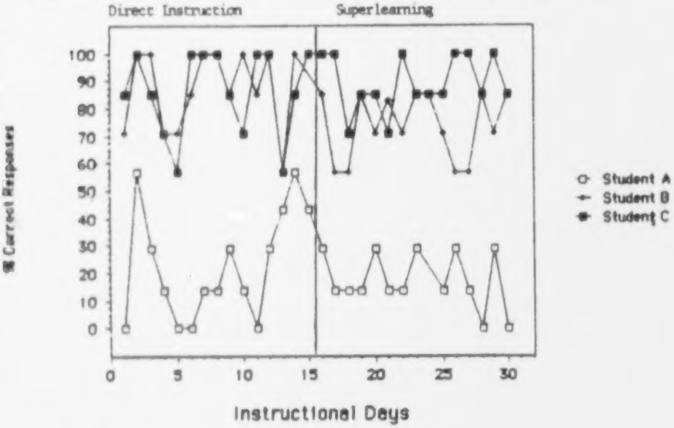
	Week 1	Week 2	Week 3
Direct Instruction	73.0	67.0	64.0
Superlearning	70.3	65.7	61.7

* * * * * * * * *

The means of the weekly vocabulary tests are presented in Table 2. An ANOVA was computed on the scores and the analysis showed no significant difference between the two treatment conditions.

Table 3 gives the means of the daily quizzes and Figure 1 gives an individual profile of the subjects' daily test results that were found using both instructional methods. There was no significant difference found between the methods after computing an ANOVA on the scores.

Figure 1. Individual Student Accuracy Under Two Conditions



Discussion

From pretest to posttest, two out of three subjects showed improvement using both methods of instruction. While the gains were not statistically significant, each method of instruction in vocabulary development merits further study with this population. In addition, the small sample size of this study precludes extrapolation to other autistic students reading at the same level.

Several factors may have contributed to the results obtained in this study. During the study the students received instruction that was organized and focused entirely on vocabulary. Each method required the students' involvement in the presentation phase, quizzes, and correction activities. In addition to the methods themselves, the instructor may have contributed to the differences in pretest-posttest scores by communicating a belief that learning would occur with each teaching method. Also, the novelty effect of the Superlearning method must be considered as a possible reason for some of the gains produced by those students whose performance benefited during this phase of the study.

One student did poorly while exposed to both teaching strategies. This student has fared poorly in any group instructional activity in the last two school years. This student might benefit from Superlearning if he were given earphones to reduce outside stimuli. He may also benefit from Direct Instruction method in vocabulary development if he were given individual instruction. One student fared better using the Superlearning method, while the other performed better during the Direct Instruction phase. Neither student performed significantly better using one method over the other. It should be noted that the student who performed higher on the posttest using the Direct Instruction approach in comparison to the Superlearning method actually had a higher gain in score from pretest to posttest using the Superlearning method (DI= 20% gain, SL= 40% gain). This student had the lowest reading ability measured by the Woodcock Johnson Achievement Test (2.9 versus 3.6 and 3.9 grade scores for the other students) administered before the study was undertaken. He scored consistently higher on his weekly test using the Direct Instruction method. The mean score on his daily tests was also higher using the Direct Instruction approach.

Subjects were tested immediately after treatment sessions. Therefore, it is not known if the methods differ in long-term effects or could be applied to learning other subject matter. Finally, it should be made clear that this study tested the Superlearning method, and not Suggestopedia or SALT. Different results may occur because Lozanov's method and SALT techniques include integration of music and drama into the practitioner's teaching style.

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Este estudio preliminar trató de determinar si el método Superaprendisaje fuese mas o menos efectivo por la adquisicíon de vocabulario que el mas tradicional acceso de la instruccíon directa. Los 3 estudiantes fueron masculinos adolescentes con niveles de leer de 2.6 a 3.9 en la prueba "Woodcock-Johnson. Había 15 sesiones durante 3 semanas con 7 nuevas palabras cada día (105 palabras en total) con cada método. No había resultas significantes pero 2 de los 3 sujetos mejoraron con ambos métodos.

For further information, write the author: Fritz Ofner, 3363 Palm St., San Diego, CA 92104.

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Erratum. The following note should have been included with Lyelle Palmer's article, A positive look at SALT techniques in the National Research Council's *Enhancing Human Performance*, that appeared in *JSALT*, 1990, *15 (3&4)*, p.201: "Reprinted by permission from *Enhancing Human Performance*: *Issues, Theories and Techniques*, c. 1988 by the National Academy of Sciences. Published by National Academy Press, Washington, D.C."

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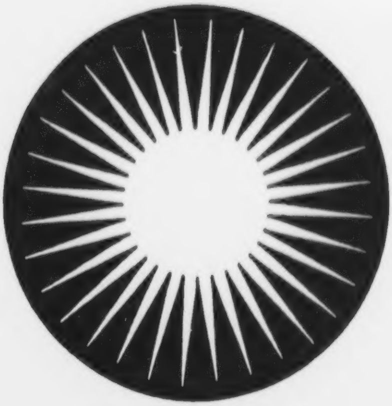

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Gabriel Racle, Ph.D.
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Priscilla Donovan, Ph.D.
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SALT and the Madeline Hunter Model

Jo Ann F. Bass
Arkansas State University

Randall V. Bass
Arkansas State University

Abstract. The authors describe the SALT method and its compatibility with the Madeline Hunter model. Since the Madeline Hunter model has been adopted for use in a number of states, the issue of compatibility is important if the SALT method is to be accepted in those states. Both methods are briefly described and a step-by-step plan for the integration of the two methods is proposed.

* * *   * * *   * * *

In many states, the teaching model developed by Madeline Hunter has been adapted and adopted. The state of Missouri is no exception. A state law enacted by the General Assembly in 1983 requires that school districts in Missouri utilize performance based evaluation systems for teachers. Furthermore, eight steps which are based on Hunter's model were outlined in the state's suggested model for performance based evaluation. With the Hunter model so firmly entrenched, are professors of teacher education wasting their time when they teach their preservice teachers about SALT? Will teachers in school districts that require their teachers to use the Hunter model be able to use SALT? Teachers can use SALT with the Hunter model, and it is the responsibility of those professors who are knowledgeable about SALT to introduce it to their students and show them how SALT and the Hunter model are compatible. The purpose of this article is to explain the way in which the authors think SALT and the Hunter model can be integrated.

In Missouri, the Hunter model has been adapted to include the following steps:

1. Establish set. The purpose of this step is to gain the learners' attention and focus it. The teacher reviews previous information and relates this information to the learning that is about to occur.

2. State objectives. In this step, the teacher tells the student what will be learned in the present lesson, how the learning will take place, and why it is important to learn this information.

3. Provide input. Here the teacher provides information that is relevant to the

lesson's objective. Many appropriate methods and materials are used in this step.

4. Check comprehension. The purpose of this step is to assess students' understanding during the lesson. Students may be asked questions that require an individual oral response, a choral response, a signal response, or a written response.

5. Model ideal behavior. The teacher demonstrates a skill or presents a visual or auditory example for students.

6. Provide guided practice. The teacher is directly involved as the students use the information that was presented in step 3. Correct behavior is positively reinforced, inaccuracies are corrected, and additional instruction is given.

7. Provide independent practice. In this step, students use the information presented in step 3 on their own. Independent practice may include seatwork, learning centers, or library research.

8. Achieve closure. During closure, the main points of the lesson are reviewed. Students should be directly involved.

9. Provide application. This step has been added to the Hunter model. Here the teacher has the students use the information from the lesson in a situation that is as close to real life as possible. The application activity relates to the "why" of the objective.

10. Evaluate student progress. This is another step that has been added to the Hunter model. Evaluation means that the teacher determines if the objectives of the lesson were met. A formal assessment such as a test may be given or an informal assessment such as noting student progress on the lesson activities may be sufficient.

According to Schuster and Gritton (1986), there are three major phases in the sequence of a SALT lesson: preliminary activities, presentation of material, and practice. Each phase is then broken down into three subphases. Following is a listing and a description of each subphase.

1. Physical relaxation. The purpose of this subphase is to quiet the students physically so that they might be ready to learn. Simple warm-up and stretching exercises are usually done.

2. Mental relaxation. These activities are intended to focus students' attention on the teacher's words. The teacher may give instructions for self-directed exercises, or a guided imagery passage may be read to the students.

3. Suggestive set-up. In this subphase, students are shown that learning can be fun and easy. The teacher may guide the students through a series of instructions in which the students are asked to imagine themselves

achieving their goal for the day's lesson, or they may be guided to recall a time when learning was pleasant.

4. Review/preview/decode. This subphase helps students see the way in which individual lessons are related to the topic being studied. The teacher conducts a review of previous material and tells students what today's lesson is about. Decoding is an extensive form of previewing.

5. Dramatic presentation. The purpose of this subphase is to present the lesson material in such a way that recall of the material will be facilitated. The teacher may vary his/her intonation according to lively music played in the background. The teacher may provide images for students to help in making associations between the new lesson material and prior knowledge stored in the memory. Students may also be asked to form their own mental images.

6. Passive review with music. Here is one more opportunity to form associations. While playing relaxing background music, the teacher reads the key points from the lesson. Students are instructed to focus on whatever images occur.

7. Activation. Students actively use the lesson material in this subphase. Songs and games are encouraged. The teacher offers

praise for correct answers and corrects inaccuracies.

8. Elaboration. Students use the lesson material in a new way, going beyond mere repetition. Art, music, drama, and games are appropriate activities in this subphase.

9. Tests. Ungraded quizzes are given at the end of each lesson so students can assess their progress. Graded tests are announced and given at appropriate times.

Upon examination of the sequence of SALT and the Hunter model, certain similarities begin to emerge. Both teaching processes begin by getting the learner ready to learn. The SALT subphases of physical relaxation, mental relaxation, and suggestive set-up fulfill the purposes of the first step, establish set, in the Hunter model. The SALT physical and mental relaxation activities get the learners' attention and focus it. They help students temporarily replace thoughts that could be distracting. If the teacher writes his/her own physical and mental relaxation exercises that relate to the day's lesson, the students' attention can be directed to the ideas and feelings appropriate for learning the content of the lesson. A review of previous information can be included in the exercises that will activate the learners' prior knowledge and provide motivation for the day's lesson. For example, in an elementary social studies unit on the topic of the settlement of the West, one physical relaxation exercise could include packing supplies and loading the wagon for the trip. The teacher could ask the students to go through the motions of folding clothing and putting it in crates. Students could also pick up imaginary pots and pans and pack them. Once the imaginary crates are packed, students could be directed to pick up the crates and lift them to someone standing in the wagon. They could pretend to lift some light and some heavy crates and some large and small ones to involve different muscles. Students must attend to the teacher's instructions to do these exercises; they cannot be thinking about something else.

In SALT, the teacher goes directly from the physical relaxation exercise to the mental relaxation. Attention is captured with the physical relaxation exercises, and it is focused even more in the mental relaxation exercises. This is what Hunter hopes to accomplish in her first step. To continue with the social studies example from above, the teacher could have students imagine they were riding in the loaded wagon. The teacher could describe sights, sounds, smells, and feelings that were discussed in the previous day's lesson and then lead into the sights, sounds, smells, and feelings that one would expect to experience in today's lesson. The type of suggestive set-up in which students are asked to imagine themselves achieving their goal is appropriate for the establish set step in the Hunter model because Hunter indicated that the lesson objectives should be explained as desired learner outcomes in the set step. If the lesson involves reading from the social studies textbook and completing follow-up activities, the teacher could direct the students to imagine themselves reading easily from their social studies textbook and having fun as they do the activities planned by the teacher. They could see themselves recalling information and an-swering the teacher's questions successfully.

The next SALT step, review/preview/decode, overlaps two of Hunter's steps, establish set and state objectives. While there is some review and preview in the physical and mental relaxation exercises as described above, the teacher will probably want to conduct a more extensive review of yesterday's lesson in this part of the lesson. A semantic map, dramatization, discussion, or quiz over the main ideas of yesterday's lesson are examples of ways to review. When the teacher conducts a preview or a decoding of today's lesson, the second step of the Hunter model, state the objective, is accomplished. According to Hunter, the preview is especially important because learning is facilitated when students know what they are expected to learn before the lesson begins. Describing activities which will be used in the lesson lets students know what they will be doing and thereby reduces the stress associated with fear of the unknown. The relaxed state is maintained. In the social studies lesson on the settlement of the West, the teacher could conduct a vocabulary or a comprehension strategy that would activate students' prior knowledge so students would realize they already know something about the topic.

The dramatic presentation subphase of SALT satisfies the requirements of steps three, four, and five of the Hunter model. New information is taught, so input (Hunter's step 3) is provided. The intonations, imagery, and music of SALT are ways of providing for the retention of this new information. Using the social studies example, the teacher could ask the students to visualize the events as he/she dramatically reads the textbook pages while appropriate music plays in the background. During the dramatic presentation, the teacher checks comprehension (Hunter's step 4) by constantly observing the students to see if they appear to understand the information. Questioning students to check for understanding has a place in SALT as well as in the Hunter model. Also in the dramatic presentation, the teacher models ideal behavior (Hunter's step 5) when he/she prepares images for the students and teaches them how to generate their own images. The teacher is also a good model for oral reading.

The SALT subphase, passive review with music, is comparable to the Hunter steps of guided practice and closure. The teacher is directly involved as he/she reads the main points of the lesson while playing relaxing background music. The teacher would want to review items that might be on the quiz at the end of the day's lesson or on the test at the end of the unit. Students are mentally involved as they either focus on the images formed during the dramatic presentation or allow different images and associations to be formed. The passive review with music also provides closure for the phase of the lesson for which the teacher has direct input.

Activation is to SALT as independent practice is to the Hunter model. Here the learning emphasis is on the students as they actively use the information presented earlier in the lesson. While SALT stresses making the practice fun, this is suitable for the Hunter model which stresses having students exert "highly motivated effort." Both teaching processes indicate that students should be provided feedback about their learning. Correct answers are noted, and inaccuracies are corrected. In the social studies model lesson used thus far, students have used listening and reading as the main ways of obtaining new information. The teacher could provide variety in the lesson by planning activities that would involve speaking and writing. Small groups could discuss topics from the material in the textbook, or students could engage in reflective writing on the textbook content. Games of various formats in which students match vocabulary terms with definitions or answer comprehension questions could also be used with both SALT and the Hunter model.

Elaboration activities suggested by SALT are appropriate for the application step in the modified Hunter model. Schuster and Gritton indicated that students should use the lesson material in new and different ways, and Hunter stated that the information and skills should be applied to new problems or situations. Here the teacher could have several activities planned for students. The relaxed feeling of the lesson could be maintained by giving students the opportunity to choose among the activities. It is hoped the students would choose the activity they felt they could complete successfully. The social studies topic mentioned above has many possibilities for elaboration. Small groups or individuals could do library research, creative writing, or functional writing; they could engage in art, music, and drama activities. Although the teacher would need to plan the logistics, students should be given the freedom to be creative in this phase of the lesson.

The final subphase of SALT, tests, is comparable to the evaluation step of the modified Hunter plan. According to Hunter, evaluation involves checking for mastery of objectives and usually is accomplished by a test, paper, or performance. In addition to ungraded quizzes and announced tests, SALT often uses psychodrama for evaluation. Groups or individuals could share the writing, art, music, and drama that they created in the previous step.

As shown in the above comparisons, SALT and the Madeline Hunter model for effective teaching have some common purposes and expectations. The authors believe that if SALT is to become accepted in the public schools of the United States, preservice and inservice teachers must be convinced that SALT is empirically valid, that it can be used with various versions of the Hunter model, and that it can work in a regular classroom. As SALT programs are begun in the public schools, it is imperative that those involved share with other SALT enthusiasts their successes as well as their problems in working with teachers and administrators.

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Los autores describen el método SALT y su compatibilidad con el modelo Hunter. Desde que el modelo Hunter se ha adoptado en muchos estados, la cuestión de compatibilidad es importante si el método SALT se acepte en aquellos estados. Se describen brevemente ambos métodos y un plan paso por paso por la integración de los dos se propone.

For further information, write the authors: Dr. Jo Ann Bass & Dr. Randall V. Bass, Arkansas State University, State University, AR 72467.

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Contrast in Communication and in the Educational Process

Evelyna Gateva
Sofia University St. Kl. Ohridski
Sofia, Bulgaria

Abstract. Contrast in a variety of ways is deliberately used in the suggestopedagogic teaching process. Variations in vocal intonation as well as in selection of musical pieces provide interest and cartharsis during teaching. Several examples are given in teaching foreign languages.

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We can assign the task of conveying a larger volume and more complicated form and content (compared to the common social suggestive norm) of information for a unit of time, to the "resonator's" voice, connected with a noble timbre, correct physiological breathing and the entire musical training of its owner. Such a voice conveys simultaneously complex human thoughts, experiences, feelings and emotions, and besides provides catharsis.

Every language, every speech has its own vocal system. The vowels are the common denominator for the emotional-logical base of all languages. The different vowels contain different tones with their main characteristics: height, intensity, duration and timbre. And this is music too.

In our suggestopedagogic forms of art (melodrama and recital, artistic-didactic songs, musical-theatrical and song-ballet performances, operas, artistic textbooks, etc.) the different speech-musical intonations are synthesized specifically with globally organized training content. Here the placed voice helps considerably the efficiency of the training-educational process (and not only in suggestopedagogy).

In the suggestopedagogic forms of art we emphasize the contrast, which is at the root of the development of every work of art (and this is particularly important for the classic type of art). The contrast is a specific communicative and cathartic means in the suggestopedagogic art too. It creates states of greater expectations, surprise, increases the interest and motivation in apprehension, rationalizing and reproduction of the information. The literature and music works are built on the contrast. In the suggestopedagogic melodrama and artistic reading, artistic-didactic songs with a dance, operas and musicals, as well as in the entire instruction-educational process the trained teachers and artists underline the suggestive contrast of:

1) the lyrical and dramatical intonation and their artistic and logically justified alteration in communication;

2) high and low tones and intonations and their duration, connected with the stressed and unstressed, long and short, open and closed syllables;

3) the intensity of the tones and intonations (quiet-loud and their variants);

4) timbres – the changing of light and dark nuances in the voice, connected with the vowel system of the language, with the psychological requirements of the subject's content and the methods of instruction.

These and other characteristics of the tone and the intonations in the communication, as well as the waves of tension and relaxation, which they constantly create, are taken into consideration when we create the suggestopedagogic forms of art. They are based on the classical norms in art, where the form and the content are built according to the formula of the golden section. The waves of tension and relaxation, the states of concentration and relaxation alternate with mathematical accuracy. The tones and the intonation characteristics are perceived, rationalized and reproduced subliminally, paraconsciously and peripherally. And this saves time and energy.

The catharsis character of the classic art, respectively of this suggestopedagogic form of art, is closely connected also with the performances of the four human temperaments. Most often their manifestation is chaotic; it depends on time, space, on the inner and outer environment. But their expedient and psychohygienic activation or softening could be influenced by organizing the factors which stimulate them. In this sense the contrast in art can be particularly useful.

In our suggestopedagogic practice we use mainly two kinds of speech-musical intonations and interpretations:

1) close to the speech,

2) close to the "pure" music.

The second kind needs an additional "translation" about the meaning of the symbols; the first one is much clearer.

As an illustration we can give several examples of contrasts and contrast performance of speech-musical intonations which are applied in the suggestopedagogic communication in the instruction-educational process:

1) For German Language: we perform gently and silently, "dully", but with a clear diction "Cradle-song" by Brahms. A contrast performance of "Sunday" – a song by Brahms, follows, optimistically, light, moderately loud, with a clear diction. In the song "The Lotus" by R. Shuman we alternate the two types of performance – lyrical and dramatic, "dull" and light, silent and loud. The latter type of performance we transfer into the performance of the melodrama and recital – the transmitting of the new instruction material on the background of entire works of the classical and baroque music (instrumental concert, symphony, sonata, toccata and fugue, suite, etc.).

2) For English language (American): a) "Old folks at home" – a negro song; b) "O, Susanna" (S. Foster); c) "A house on the coast" (popular song); d) melodrama and recital.

3) For Russian: a) "Cradle-song" (Chaikovski); b) "Kalinka" (folk song); c) "Night" (Chaikovski), d) melodrama and recital.

4) For Spanish: a) "Little star" (Ponce); b) "Twelve bells" (folk song); c) "Malagueña"; d) melodrama and recital.

5) For Italian: a) "Serenade" (Tosti); b) "Now, when she walks..." (S. Donaudi); c) a scene and a final aria of Anna from the opera "Anna Bolein" (Donizzeti); d) melodrama and recital.

6) Contrast performances of characteristic didactic parts of the children's opera "Fairy world" (E. Gateva) for the instruction in mathematics in the 1st grade.

The performances are also: 1) close to the speech and 2) close to the "pure" music. The second performance, especially with children, provides apparently less information, because the text is dim and the subject matter should be additionally explained.

These examples give an idea of our system of voice training in suggestopedagogy, which can be successfully applied in every other instructional educational process.

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Se usa el contraste en una variedad de maneras en el enseñamiento sugestopedagógico. Variaciones en la intonación vocal tanto como en la seleción de música provee interés y catarsis cuando enseñando. Se dan unos ejemplos de la enseñanza de lenguas extranjeras.

For further information or reprints, write the author: Dr. Evalyna Gateva, Box 1106, Sofia 1000, Bulgaria.

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Summaries and Text Processing: Effects of Format and Integration Strategies*

Urvashi Pitre, Donald F. Dansereau,
Sandra M. Dees
Texas Christian University

Kirsten L. Rewey
Vanderbilt University

Lisa P. Skaggs
Texas Christian University

Abstract. Research with supplements to text has produced mixed results as to their effectiveness. More recent studies (e.g., Kloster & Winne, 1989; Dean & Kulhavy, 1981) have shown that supplements are more effective when they are integrated with the original passage. The present investigation was designed to examine the effects of summaries and integration strategies on subsequent recall. Participants received either a map summary, a text summary, or no summary, and used either underlining, summary completion, or their typical study methods as

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* We are grateful to Theresa Rottman for help with both experiments.

integration strategies. Results show that unembellished map summaries were better than no summaries, and that underlining led to significantly more recall than either of the other two strategies. Future research will explore the use of maps that have been embellished by pictures and color.

* * *   * * *   * * *

Research on the effects of Ausubel's (1978) notion of advance organizers has sparked a general interest in various other supplements to text, including summaries, outlines, graphic organizers, knowledge maps, etc. Unfortunately, the results of research on text supplements has been largely inconclusive. While many studies have demonstrated superior results with supplements (e.g., Hartley & Trueman, 1982; Reder & Anderson, 1980), others have not (Hartley & Davies, 1976).

This lack of empirical agreement may be due to a general lack of effective supplement production rules and/or ineffective processing of the supplements by the students. The inherent assumption of most investigators seems to be that simply presenting students with text supplements is enough to ensure their processing. But this assumption may be unfounded. In fact, supplements may be useful only when the student is instructed to process them in a meaningful fashion (Dean & Kulhavy, 1981; Kloster & Winne, 1989).

To further explore this issue, two interlocking experiments were conducted to examine the use of two supplement processing strategies on subsequent recall and recognition tests using two types of summaries, textual and graphic. Summaries were chosen as the supplements of interest due to their widespread use in college and high school textbooks. Two strategies designed to ensure supplement processing and to enhance passage and summary integration were developed. One strategy, passage underlining, required students to underline within the passage the information that was found in the summary. This strategy was chosen because students commonly use underlining as part of their study methods, and because it seemed likely that such a method would help integration between the passage and the summary. The second strategy, summary completion, required students to fill in the blanks found in the summary using the main passage as the key. This strategy was also designed to encourage integration between the passage and the summary. It was expected that students who used these strategies would recall more than students who did not use these strategies.

The format of the summaries (text vs. graphic) was varied to examine the generality of the above processing strategies, and to determine directly the effect of format on supplement effectiveness. Past research (Spiro & Tirre, 1980) on multiple perspectives indicates that representing information in two different formats may be more useful than representing the information in one. This would suggest that graphic supplements might be more effective with text than would text supplements. Alvermann (1981) has shown that graphic supplements have potential, but she has not made systematic comparisons between graphic and text supplements. The present experiments extend her research.

One graphic alternative method to the traditional textual format is the knowledge map (Lambiotte, Dansereau, Reynolds, & Cross, 1989). This type of map is a close relative of mind maps (Buzan, 1983) and concept maps (Novak & Gowin, 1984). More specifically, a knowledge map (k-map) is a spatial representation of information as a set of node-link connections (See Figure 1). Each node contains one idea unit or proposition, and is connected to other nodes via links, which display the relationships between the nodes. (See Figure 2 for the set of links used in this experiment.) Research with knowledge maps as text substitutes has shown that they can lead to better main idea recall than traditional text (Rewey, Dansereau, Skaggs, Hall & Pitre, 1989). The present experiments were designed to extend the work on knowledge maps by using them as text supplements. In order to provide a baseline for subsequent studies on accelerated learning, the maps used in these experiments were unembellished by pictures and color.

Though research with k-maps has generally produced positive findings, there have been instances in which exposure to k-maps did not produce better recall (Pitre, 1989). Participants' responses to an open-ended question assessing their reactions to maps indicated that one reason for poor performance with maps may be that students do not thoroughly process them. This may be due to a lack of strategies, or the false "feeling of knowing" that may emerge when a map is scanned. One way to alleviate this problem may be to encourage thorough pro-cessing of the map by having the student engage in strategies that require students to translate the map and integrate it with a text passage. Both the passage underlining and summary completion strategies described earlier have the potential of serving this purpose. As a result, the use of map supplements may be enhanced in two ways: by better processing of the supplement, and by integrating the supplement with the passage.

The effects of supplement type and supplement processing strategies were examined in two interlocking experiments. Although both experiments were conducted simultaneously, the purposes of the two experiments were conceptually distinct.

In the first experiment, participants received either a map summary, a text summary, or no summary. They were either explicitly instructed to use the passage underlining strategy or were told to use their typical study strategies.

In the second experiment, participants were given either a map summary or a text summary and were instructed to use either the passage underlining strategy, or the summary completion strategy. The two experiments were interlocked by the fact that the passage underlining groups were the same as those in Experiment 1.

The overall purposes of these experiments were to answer the following questions:

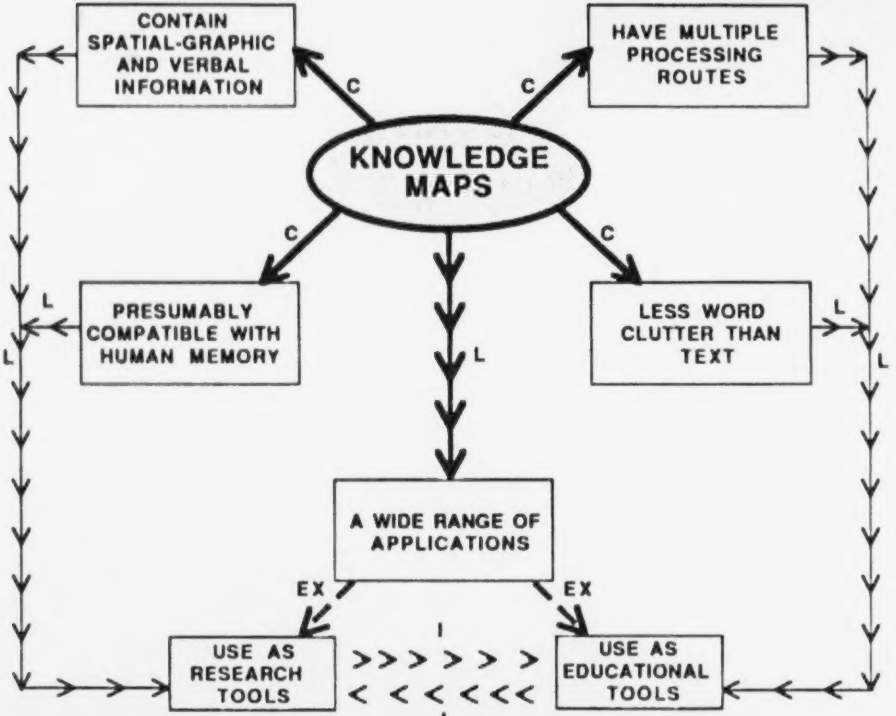
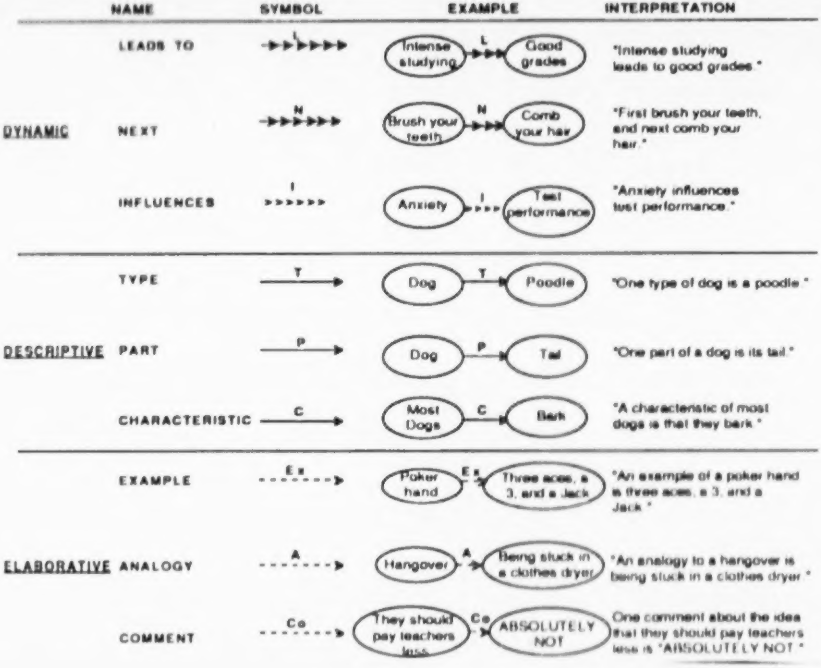

KNOWLEDGE MAPS
C
CONTAIN SPATIAL-GRAPHIC AND VERBAL INFORMATION
C
HAVE MULTIPLE PROCESSING ROUTES
C
PRESUMABLY COMPATIBLE WITH HUMAN MEMORY
C
LESS WORD CLUTTER THAN TEXT
L
L
L
L
L
A WIDE RANGE OF APPLICATIONS
EX
EX
USE AS RESEARCH TOOLS
I
I
USE AS EDUCATIONAL TOOLS

Fig. 1. Example of a knowledge map



	NAME	SYMBOL	EXAMPLE	INTERPRETATION
DYNAMIC	LEADS TO	L	Intense studying L Good grades	"Intense studying leads to good grades."
	NEXT	N	Brush your teeth N Comb your hair	"First brush your teeth, and next comb your hair."
	INFLUENCES	I	Anxiety I Test performance	"Anxiety influences test performance."
DESCRIPTIVE	TYPE	T	Dog T Poodle	"One type of dog is a poodle."
	PART	P	Dog P Tail	"One part of a dog is its tail."
	CHARACTERISTIC	C	Most Dogs C Bark	"A characteristic of most dogs is that they bark."
ELABORATIVE	EXAMPLE	Ex	Poker hand Ex Three aces, a 3, and a Jack	"An example of a poker hand is three aces, a 3, and a Jack."
	ANALOGY	A	Hangover A Being stuck in a clothes dryer	"An analogy to a hangover is being stuck in a clothes dryer."
	COMMENT	Co	They should pay teachers less Co ABSOLUTELY NOT	One comment about the idea that they should pay teachers less is "ABSOLUTELY NOT."

Fig. 2. The canonical set of links

1. Is having a summary better than not having a summary (Experiment 1)? This will replicate prior research showing the value of summaries (e.g., Hartley & Davies, 1976; Reder & Anderson, 1980). In this question, as well as in the questions that follow, "better" is measured by increased performance on recall and recognition tests.

2. Is having a map summary better than having an isomorphic text summary (Experiment 1)? This replicates and extends the work of Alvermann (1981).

3. Is having a supplement processing strategy such as passage-underlining more effective than no strategy (Experiment 1)?

4. Is passage-underlining more effective than summary completion (Experiment 2)?

5. Is performance with map and text summaries differentially affected by supplement processing strategies (Experiments 1 & 2)?

Experiment 1

A 3 (map summary vs. text summary vs. no summary) X 2 (passage underline instructions vs. no instructions) factorial design was employed to address the issues raised in the introduction. Though the study is represented below as two separate experiments, all cells were, in fact, run simultaneously. So the two studies have overlapping designs, and share two cells in common. This will become clearer as the cells and procedures are outlined. Participants were randomly assigned to one of six groups formed by the design.

Method

Participants

A total of 107 undergraduates at Texas Christian University participated in exchange for class credit. The students were freshmen and sophomores with a mean age of 20.3 years. The sample was composed of 66 females and 41 males.

Materials

Study materials. The study materials consisted of four passages and four summaries. The two shorter passages and summaries were used as training materials, whereas the two longer passages and their corresponding summaries were used as the actual experimental materials. The training materials are described first, and are followed by descriptions of the actual test materials.

Circulatory system passage. This text training passage contained a brief description of the human circulatory system. Its structure and some of its functions were described.

Statistics passage. This text training passage described the mean and the median, and explained how each could be calculated.

Circulatory and statistics summaries. These training summaries had about 50 percent of the material presented in the original passages. Unlike the main passages, each summary was constructed in both a text format and a map format. Both versions were isomorphic with respect to content. The summary completion summaries contained some blanks which were to be filled in by the participants as part of their strategy.

The circulatory system and statistics passages and summaries were the training materials.

Autonomic nervous system (1200 words). This passage described the human autonomic nervous system (ANS). Its two main parts, the sympathetic and the parasympathetic nervous systems were described in detail, as were their functions.

Probability (1150 words). This passage described the notion of statistical probabilities. The different kinds of probability (such as theoretical, empirical, etc.) were described, and the formulae for calculating them were presented and explained.

Autonomic and probability summaries. As with the training materials, summaries of the above passages were constructed. These summaries contained approximately 50 percent of the information contained in the original passages, and were constructed in both a text and a map format. The two versions were isomorphic with respect to content.

Dependent Measures

Participants received recognition and free recall tests on the experimental passages. These tests are described below.

Recognition tests. These tests contained 15 multiple choice items, each with four alternative answers. Participants were instructed to mark the correct alternative.

Free recalls. Participants received a 11" X 17" sheet of paper folded in half and were asked to recall all the information contained in the passages they studied. They were allowed to do this in any format they chose.

Procedure

The study was conducted in 3 two-hour sessions, with one day between the first and second session, and three days between the second and third sessions.

Session one. After completing the consent forms, participants received 20 mins. of map training. They were shown sample maps; the link types commonly used in maps were explained, and some strategies for processing maps were suggested. Although all participants were exposed to this type of training, it was made clear that not everyone would receive maps. After this general training, participants were separated into different rooms based on group assignment. Participants in the passage-underlining groups were instructed on their strategy for an additional five minutes. Participants who received summaries were told that their task was to find the words contained in the summary in the main passage, and underline them using a red pen. Only the words contained in the summary were to be underlined. Those in the no summary underline groups were asked to identify and underline in the main passage the information they thought might be contained in a good summary of the passage. Those students who were not trained on any strategy were asked to study the passages using whatever strategies they commonly used while studying.

These strategy instructions were followed by a practice session to familiarize students with the experimental procedure. Participants were asked to study their training passages using the strategies assigned to them. The passages were accompanied by either a map summary, a text summary, or no summary, depending on group assignment.

Session two. Participants were given 15 mins. to review the link types and their study strategies. They were then allowed 45 mins. to study the ANS passage. After a 5 min. break, they studied the probability passage for 45 mins. Those who were in the summary conditions had their summaries available to them during the entire study time. At the beginning of the session, participants were told that they would be tested over this material at the next session, and therefore were to study it as if they were preparing for a final exam.

Session three. Participants were allowed 20 mins. for free recalling everything they could about the ANS information. This was followed by the ANS recognition test (10 mins.), the probability free recall test (20 mins.) and the probability recognition test (10 mins.). Participants were then thanked and dismissed.

Results

Scoring

ANS and probability recognition tests. These two recall measures were scored using preestablished keys. Each test consisted of 15 multiple-choice items with four alternatives each. An individual's score could range from 0 to 15 on each of these measures.

ANS and probability free recalls. In order to score the free recalls, each passage was decomposed into its basic propositions or idea units. The subject's recall was matched against the list of propositions, and a score ranging from 1 to 4 was assigned for each proposition (where 1 = completely inaccurate, 4 = completely accurate). Though inaccurate recalls were recorded, these were not added to the total score. In all of the analyses reported, percentage scores (as opposed to raw scores) were used in order to allow for comparisons across passages.

Reliabilities were computed for each passage by having an independent rater score 15 percent of the total recalls; r = .96 and r = .92 for the ANS and probability passages, respectively.

Once the recalls were scored, main and detail idea scores were computed by summing upper level and lower level propositions, respectively. Main idea propositions were defined as those propositions that contained descriptions of concepts (such as theoretical probability), structures (such as the ANS), and the functions of these structures and concepts. All other information, such as examples and/or elaborations on this basic information was considered to be detail information. This division was considered necessary as prior research (Pitre, 1989, Rewey et al., 1989) has shown that maps may selectively enhance recall of main ideas. An individual's main idea score was simply the sum of all the scores received on main idea propositions. As before, percentage scores were used in the analyses.

Analyses

A 3 (map, text or no summary) X 2 (passage underline vs no instructions strategy) X 2 (ANS vs. probability passage) mixed model, multivariate repeated measures analysis of variance was conducted with percent recognition scores, percent main ideas recalled, and percent detail ideas recalled as the multiple dependent measures. This analysis demonstrated significant multivariate effects for type of summary, F(2,164) = 2.19, p<.04, strategy, F(1,164) = 3.38, p<.02, and passage, F(1,164) = 17.26, p<.001. An examination of the means and the results of the univariate tests performed on the above variables showed that the map summary was better than no summary for the recognition scores, F(2,166) = 3.54, p<.03, Mse=607.16. Passage underlining was better than no instructions for recall of both main ideas, F(1,166) = 9.23, p<.003, Mse=105.77, and detail ideas, F(1,166) = 4.29, p<.04, Mse = 12.22. Finally, participants recalled more ANS details than probability details, F(1,166)

= 49.83, p<.0001, Mse = 49.83. Table 1 contains the means and standard deviations.

In addition to correct recalls, recall errors were also of interest. Specifically, was it possible that certain strategies or certain types of summaries produced more erroneous recall than others? Two categories were created composed of individuals who had no errors in recall and those who recalled at least one proposition incorrectly. A Chi-square test of the ANS errors revealed that the text summary group, and the no summary group had more members making recall errors than was expected, while the map summary groups had less members than expected making recall errors, Chi-square (2) = 7.71, p<.02. Errors in recall were not dependent on the type of strategy participants performed. A Chi-square test performed on the probability errors was not significant.

Table 1. Cell Means and Standard Deviations for ANS and Probability: Underlining and Typical Strategy

GROUP	N	Recognition M	Recognition SD	Main Idea M	Main Idea SD	Details M	Details SD
			ANS				
UNDERLINING							
MAP SUMMARY	20	65.7	20.8	15.9	8.6	3.5	1.9
TEXT SUMMARY	22	49.4	24.1	13.5	10.9	2.9	1.9
NO SUMMARY	21	48.2	24.5	12.2	8.2	3.3	2.3
TYPICAL STRATEGY							
MAP SUMMARY	43	51.8	23.7	11.2	8.7	2.3	1.8
TEXT SUMMARY	44	50.1	25.6	9.7	7.2	2.8	2.0
NO SUMMARY	22	51.5	21.0	11.0	8.8	3.6	2.0
			PROBABILITY				
UNDERLINING							
MAP SUMMARY	20	59.7	20.5	15.5	11.8	3.5	1.9
TEXT SUMMARY	22	52.1	16.5	12.2	8.9	2.9	1.9
NO SUMMARY	21	45.7	16.9	13.4	6.7	3.4	2.3
TYPICAL STRATEGY							
MAP SUMMARY	43	48.8	14.9	10.9	7.5	2.3	1.8
TEXT SUMMARY	44	49.5	18.1	9.4	7.1	2.8	2.0
NO SUMMARY	22	44.2	13.3	9.0	5.6	3.6	2.0

Discussion

Experiment 1 has demonstrated that having a map summary led to significantly better recognition scores than having no summary. The map summary groups also consistently outperformed the text summary group, though these differences were not statistically significant. This replicates to some extent Alvermann's (1981) findings that graphic supplements enhance performance. The present results also support the research on multiple perspectives, which has indicated that representing information in multiple formats is better than representing the information in one format. It appears that presenting individuals with map or other graphic supplements to text may be somewhat better than presenting them with text summaries as supplements to text.

In addition, the underlining strategy group recalled more main and detail ideas than the group that had not received any specific strategy instructions. The best possible combination of strategy and summary type seemed to be underlining combined with the map summary. However, underlining was effective irrespective of the type or presence of a summary. It could be reasoned that its effectiveness was simply a result of the additional activity required by its users, and that the nature of the strategy had nothing to do with the additional recall. These possibilities will be discussed further in experiment 2.

Experiment 2

This experiment consisted of a 2 (map vs. text summary) X 2 (passage underline vs. summary completion strategy) factorial design.

Method

As mentioned earlier, the cells in Experiments 1 and 2 were run simultaneously. So the materials, the procedure, and the scoring for Experiment 2 are the same as those for Experiment 1. The only difference between the two is that summary completion groups were given special instructions as to their study strategy. While the underlining groups were being coached on their strategy, the summary completion groups were told that their summaries contained blanks where key words had been eliminated. They were to use the main passage as their key in identifying the correct word and filling it into the blank.

Results

Analyses

Since the two experiments share two cells in common, it is necessary to interpret the combined set of results cautiously.

A 2 (map or text summary) X 2 (underline vs. completion strategy) X 2 (ANS vs. probability passage) mixed-model, multivariate repeated measures analysis of variance was conducted with the percent recognition scores, percent main idea recall, and percent detail idea recall scores as the multiple dependent measures. Significant multivariate effects were seen for strategy, F(1,80) = 4.11, p<.009, and for passage, F(1,80) = 12.69, p<.001. Examination of the means and univariate tests for the above variables showed that underlining was better than completion for recognition scores, F(1,82) = 5.61, p<.02, Mse=555.96, main idea recalls, F(1,82) = 6.79, p<.01, Mse = 119.43, and detail idea recalls, F(1,82) = 12.56, p<.001, Mse = 9.81. In addition, more ANS details than probability details were recalled, F(1,82) = 30.94, p<.001, Mse = 6.00. See Table 2 for a list of means and standard deviations.

Table 2. Cell Means and Standard Deviations For ANS and Probability: Underlining and Summary Completion

		Recognition		Main Idea		Details	
	N	*M*	*SD*	*M*	*SD*	*M*	*SD*
GROUP				ANS			
UNDERLINING							
MAP SUMMARY	20	65.7	20.8	15.9	8.6	3.5	1.9
TEXT SUMMARY	22	49.4	24.1	13.5	10.9	2.9	1.9
SUMMARY COMPLETION							
MAP SUMMARY	22	48.2	24.8	10.3	8.3	3.6	3.6
TEXT SUMMARY	22	45.5	21.1	8.5	6.3	3.6	3.0
				PROBABILITY			
UNDERLINING							
MAP SUMMARY	20	59.7	20.5	15.5	11.8	3.5	1.9
TEXT SUMMARY	22	52.1	16.5	12.2	8.9	2.9	1.9
SUMMARY COMPLETION							
MAP SUMMARY	22	50.3	14.9	11.6	7.5	1.9	1.1
TEXT SUMMARY	22	48.8	19.5	9.4	7.3	2.5	1.7

As before, Chi-square tests were con-ducted to examine the effects of both sum-mary type, and strategy on erroneous recall. While map summary groups were less likely than expected to produce recall errors, text groups were more likely to recall errone-ously, Chi-square (1) = 4.77, p<.02. No other differences were significant.

Discussion

Experiment 2 indicates that the passage-underlining strategy was superior to the summary-completion strategy on all dependent measures. This provides strong evidence that the results obtained in Experiment 1 were not due simply to the fact that the passage underlining strategy required more active processing. The nature of the strategy is also important. As in Experiment 1, having a map summary to accompany the text passage also led to fewer errors in recall than having a text summary.

General Discussion

The purpose of the present investigation was to examine the effects of summaries and summary processing strategies on recall. Map and text summaries were compared with each other as well as with no summaries.

Passage underlining and summary completion were compared to each other as well as to students' typical strategies. Five separate objectives were previously outlined in the introduction and each of these will be addressed in turn.

1. Is having a summary better than not having one? The presence of a map summary led to better recall than no summary. There were no significant differences in recall between the text summary groups and the no summary groups.

2. Is having a map summary better than having a text summary? Though there were no significant differences in the quantity recalled by the map summary and text summary groups, having a map summary led to significantly fewer errors in recall.

3. Is having a supplement processing strategy such as passage underlining, more effective than no strategy? In Experiment 1, being instructed to underline led to better recall than not receiving any study instructions.

4. Is passage underlining more effective than summary completion? This study shows quite clearly that not all integration strategies are equally effective. The summary completion group performed significantly worse than the underlining group on all three recall measures.

Analyses of some postexperimental questionnaire items revealed that the summary completion groups spent a significantly larger percentage of their study time on the task (M = 50.35) than did the underline group (M = 22.20), F(1,96) = 59.60, Mse = 18318.02, p<.001. Thus the summary completion groups spent a longer time on the task but remembered less information. In contrast, the underline groups spent less time on the task and remembered more information. In addition, the summary completion groups were significantly more likely to believe that the task had been useful in helping them learn the information (M = 4.66) than were the underline groups (M = 4.01); F(1,97) = 3.66, Mse = 9.604, p<.059. Therefore, it is clear that not all integration tasks are equally effective. In the present experiment, the underlining task was more efficient than the summary completion task, which had the added disadvantage of giving its users an illusory feeling of knowing.

5. Is performance with map and text summaries differentially affected by supplement processing strategies? In both of the above experiments, there were no significant interactions between summary and strategy, leading us to conclude that an effective strategy can be employed with either kind of supplement.

The two experiments together extend the work on knowledge maps by using maps as supplements to, rather than as substitutes for, text. They provide support for the usefulness of integration strategies, but point out that not all integration strategies are equally effective or efficient. Subsequent research will focus on the use of maps that have been embellished by pictures and colors.

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La investigación actual fue proyectada para examinar los efectos de resumenes y estrategias de integración en la memoria subsiguente. Los concursantes recibieron cualquier un mapa sumario, un resumen de texto or no resumen, y usaban cualquier subrayando, conclusión sumaria o su método típico de estudiar como una estrategia de integración. Las resultas mostraron que mapas sumarios sin embellecimiento fueron mejores que no resumenes, y que el subrayamiento produció significante más memoria que cualquiera de las otras dos estrategias. La investigación futura explorará el uso de mapas embellecidos por cuadros y colores.

Correspondence should be sent to: Donald F. Dansereau, Box 32878, Department of Psychology, Texas Christian University, Fort Worth, TX 76129.

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A Textbook of Russian for Foreigners

E. Pospelova
Centre of Intensive Learning Instruction
Moscow State University

Abstract. Polylogues or conversations involving several group members or known people are developed. Progressively more complex themes are based on communication in actual life situations.

* * * * * * * * *

Until recently we have been writing textbooks for the Soviet students' learning foreign languages. But since the interest towards this country has grown and so has the interest towards the Russian language, we began to get requests from different countries to teach their students Russian. On the one hand we had good teachers to meet these requests, but on the other hand we did not have good textbooks to suit our method. So we made a team of four teachers and wrote the textbook.

The theory of our method is gradually developing from year to year. Each textbook is a reflection of the development of the method at the moment. So the Russian textbook is its latest reflection. It is based on the same methodological principles as those of our previous textbooks, and they are thoroughly and fully realized in the Russian textbook.

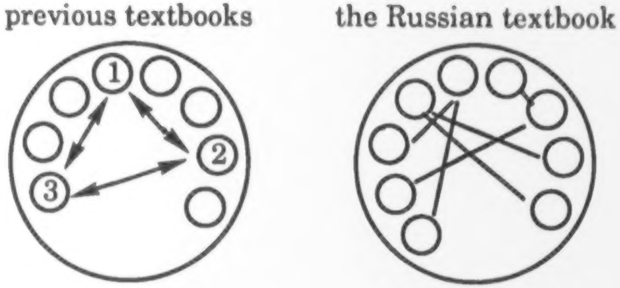
The idea was to arrange the polylogues in such a way that the structure of communication should become progressively more complex.

If we take a look at all first polylogues of the previous textbooks we shall see the linear way the masks are presented. See Fig. 1. First one person (or mask) is introduced to another. They start to communicate. Then the second person introduces himself to the third person. They have a talk. Then the first person interferes, and the three of them have a talk. What about the rest of the group? They are only emotionally involved in the communication because they are simply watching and enjoying what is happening. Even if the teacher is trying to do his best to get involved as many students as possible, it is difficult for him because he is tied up by the plot of the polylogue and cannot change the linear presentation of masks. It becomes inevitable that those who have not been involved (or introduced) yet, are not able to either begin, or to continue or to finish a conversation. Sometimes it so happens that instead of being involved in the communication the students start waiting for their turn to be introduced, or even wondering why the teacher avoids them all the time. Thus the later a student is introduced, the later he gets involved in the communication, the more language material he would miss.

That is why in our Russian book we arranged the first polylogue so that those students who are not introduced to the group initially are fully involved in the communication and they do not have to worry away their time waiting for their turn. Besides it spares the teacher's efforts required to alter the plot so as to involve as many students as possible.

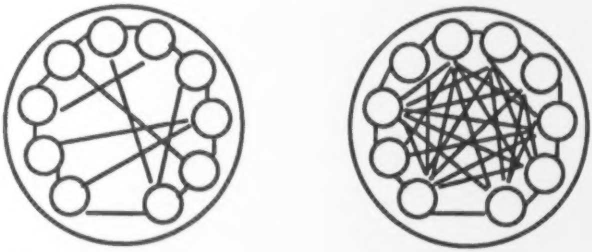
Thanks to this the students are given a wider span of possibility for multi-channel communication within one situation. The plot of the polylogue itself becomes rather dynamic and more natural.

Fig. 1. Diagrams of interpersonal communication


previous textbooks
the Russian textbook
1
2
3

(20 minutes)

(20 minutes)



(by the end of the presentation)

(by the end of the presentation)

If we take another look at our previous textbooks we shall see that they fall into four parts: polylogues, additional texts, grammar commentaries and exercises for writing. The connection between them is rather vague and artificial.

The additional texts. The main criterion of choosing them was the conformity of vocabulary, grammar structures and so-called themes with those of the polylogues.

Thus some texts, especially after the first three polylogues seem to be artificial and dull. Nevertheless, the students would read them, whatever the texts are and with one purpose only, that is to make sure they are able to read in the language they are learning. That is why the authors deliberately simplified some of the texts at the early stage of learning.

In the Russian textbook the criteria of choosing additional texts are quite different.

First, the chosen text should be associated with someone from the group (directly or indirectly).

Second, the following text should be a logical continuation of 'the previous one.

Third, the whole succession of the texts should help them see that the life of the group goes on developing the plot of a polylogue, expanding the range of situations they might face, revealing the dynamics of masks' evolution.

What does following these criteria allow us? First of all to pick up more authentic texts from the very beginning. To enrich the students' speech behavior by working with such texts. To use many authentic materials (such as menus, receipts, tickets, TV programs, etc.) To read texts not only for the sake of the process of reading. Reading becomes more motivated because it is interesting to read about someone they know well.

But there is only one BUT here: it will be difficult to understand these texts, especially at the early stage. In this case the authors give the translation of unknown words and comments on some idioms which the students will come across while reading.

When compiling the set of additional texts we tried to fulfill the idea of a wedge put forward by G. A. Kitaigorodskaya. The thing is that the difficulties lying in the additional texts after the first polylogue are greater than those of the polylogue itself. But by the fourth polylogue the difficulties of the additional texts do not exceed those of the polylogue, the texts even become easier than the polylogues.

Following this idea allows us to give more material and systematize it under the next headings:

1. Contacts! - the texts showing how to behave in most common situations both by using language and extra language means. The texts are heavily loaded with functions.

2. The group diary. This is where the life of the group continues, and different events take place.

3. Letters from Moscow. Usually two letters by two members of the group describing some events in two constructive ways. This helps to develop the characters of the masks.

4. What? Where? When? News. Newspaper news, concerning the members of the group directly or indirectly.

5. Grandmother's chest. Comments on idioms and proverbs.

6. Through Russia on the wagon. Texts about customs and traditions of Russia.

7. About this or that. Anecdotes about famous people.

In our previous textbooks the additional texts seem to be scattered all over them, and in the Russian textbook they are strictly classified by the headings.

Exercises for writing fit our main principles more perfectly. There are two types of them:

1. Exercises after the polylogue, which are aimed at improving Russian grammar skills.

2. Pre- and post-texts exercises. They are given to each additional text and aimed at improving reading and communicative skills.

All exercises are motivated, because they concern someone of the group or some events that have taken place in the group.

Our students are grown up people and, of course, they cannot do without some grammar commentaries where they could find the material they worked at in class, presented in a systematized way. The textbook is supplied with such commentaries (at the end of the book). But the grammar there is systematized and presented in a new way. It is not a traditional way of explaining classical grammar. We call it the functional-practical way. The authors' attention is mainly concentrated on the most difficult phenomena of Russian grammar. A number of techniques have been invented to make it easy to overcome these difficulties.

For example, the Genitive Case is considered to be the most difficult case in Russian. Traditional textbooks devote lots of pages describing this case, so when a student reads all that to the end he will be frightened to death finding no algorhythm to deal with it. But if we take the situations in which this case functions and seems most conspicuous, we shall easily find a very nice algorhythm by means of which we can advise the students how to use it. And they will need only four formal criteria or markers according to which the whole genitive case is organized. That saves pages of description and a lot of brain energy of the students. And it goes without saying that makes understanding much easier.

The last but not the least component of the course is the teacher's book, without which a teacher would not be able to conduct the course effectively even if he has a very good textbook.

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Se desarrollan polílogos o conversaciones entre unos miembros del grupo o gente conocida. Progresivamente temas más complejas se basan en la comunicación de la vida verdadera.

For further information, write the author: E. Pospelova, Center of Intensive Instruction in Foreign Languages, Moscow State University, Lenin Hills, Moscow, USSR 119899.

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Diagnostic Trance:
Its Value in the School Environment

Harry E. Stanton
University of Tasmania

Abstract. The general value of the trance state is outlined and one particular technique, the Diagnostic Trance, explained in detail. The use of this approach in the school environment is illustrated through three case studies. One with examination anxiety, another with difficulty in making friends, and the third frightened to speak up in class. Attention is drawn to the simplicity of the technique and the ease with which it can be learned by teachers and students alike.

* * * * * * * * *

The value of the trance state

Trance states are an underused resource in human affairs. This is unfortunate in the light of findings such as those provided by Kuriyama (1968) and Erickson (1977) both of whom have indicated that being in a trance is very therapeutic in itself. Symptoms are likely to disappear without the need for therapeutic suggestion or interpretation. Trance, it would seem, provides people with opportunities for intense self-absorption and inner experience, enabling them to let the mind drift, leaving behind habits, problems, and discomfort.

In discussing trance, Havens and Walters (1989) define it as:

> "...a state of passively focused inner awareness. This state is associated with a vivid involvement in imagined events, a shift into a context-free, literal understanding of words or phrases, and a removal of the restrictions ordinarily imposed upon unconscious abilities and responses." (p. 24)

Hypnotherapy is a procedure which makes effective use of these characteristics of trance in order to help people solve problems and discard dysfunctional symptoms. While a person is in a trance state, vivid thoughts, images or sensations that would ordinarily be overlooked or denied may be concentrated upon in a detached manner. Because of this passive observer role that people in a trance state often adopt, they find it easier to pay closer attention to their own unconscious sources of potential information and guidance. They can also, quite comfortably, accept statements from the therapist, both direct and indirect which, under different conditions, they might overlook or reject. One further advantage of making use of trance is that while they are in this state, people are able to experience the events they imagine with such clarity and relaxed involvement that they act as if they were in the actual situation, undergoing many of the same changes in learning, performance and belief as they would in real life.

It is because of such characteristics that therapeutic changes tend to occur spontaneously whenever people enter into a trance. In a relaxed state, they are likely to calmly focus on internal events, their attention often being drawn towards both physical and mental sources of pain and discomfort. However, they will be able to examine the thoughts, memories or images associated with these negative states relatively comfortably and calmly from within the trance. This inspection may well stimulate natural self-healing, often leading to spontaneous changes in behavior, understanding or attitude which will resolve the problem. Accordingly, effective hypnotherapy can take place through the elicitation of a trance which may be used to learn whatever the unconscious mind has to offer.

This term, "unconscious mind," has been used by Erickson (1977) to refer to the cognitions, perceptions, and emotions which occur outside of our normal range of awareness. He distinguished it from the "conscious" mind which concerns itself with the limited range of information entering the restricted focus of attention characteristic of everyday life. He believed that people rely far too much upon the limited capacities of their conscious minds for direction and support, ignoring the greater resources of their unconscious minds.

These resources include the ability to perceive events from different vantage points, to alter sensations and perceptions in a variety of ways, and to learn new ways of solving problems. In the trance state, people can be shown how to use such resources effectively, developing a sense of trust in their ability to expand their own unconscious capacities in the future so that they are able to avoid unnecessary pain and suffering.

The Diagnostic Trance

One very straightforward way of demonstrating the existence of valuable unconscious resources which facilitate problem solving has been described by Havens and Walters (1989). Their approach, the Diagnostic Trance, involves a three-step exploration of the various unconscious images and associations related to a particular problem.

People wishing to use the technique begin by closing their eyes and allowing themselves to relax. They then concentrate upon the unpleasant sensations or feelings associated with their problem, turning inward to focus on internal events and drifting into a light trance as this occurs.

The second step in the procedure has individuals sitting quietly, mentally observing the unpleasant sensations, and reporting whatever thoughts or images come into their minds. The idea is to encourage people to observe their discomfort in a somewhat detached way, without thinking about it, and simply allowing associated memories or ideas to spring to mind. When they report on what is going on inside them, they usually reveal a pattern of thinking, a series of images, or even a specific memory which is creating the problem. One person may hear a voice repeating a particular phrase while another may recall a previously forgotten incident.

Haven and Walters' final step is to ask people to find a thought or image which removes or displaces their unpleasant feelings. At an unconscious level, most individuals have all the resources required to work out what they need to do, but they are unaware that they have this knowledge. Given the opportunity provided by the Diagnostic Trance, they often find that solutions occur spontaneously.

Application to the school environment

Because of its gentle, non-intrusive nature, hypnotherapy, embodied in techniques such as the Diagnostic Trance, is very applicable to the school context. As Wolf (1986) has put it:

"In the elementary school setting, educators have a unique opportunity to use their hypnotic training to enhance the communication of concepts and values to children. Children are usually very responsive to the influence of their teachers and counselors: and there is an ever-present opportunity to consciously and unconsciously influence positively the learning environment of the child." (p. 209)

Here Wolf is pointing out that the essence of hypnosis is suggestion, and that educators are uniquely placed to use the power of suggestion to effect important changes in their students. Short-term hypnotic strategies are strengthened by the school environment's powerful influence, and are further enhanced by the experimental finding that children tend to be highly susceptible to hypnosis (Singer, 1973).

Pulaski (1979) has made use of children's' susceptibility to hypnotic suggestion by teaching elementary school students methods of self-hypnosis in order to help them reduce anxiety, improve study habits, facilitate positive self-esteem, and explore alternative behaviors in difficult situations. This inner absorption may take the form of guided fantasy or "fantasy trips" to enjoyable, remembered or imagined places. The positive value of such behavior is supported by research findings which suggest that make-believe and fantasy can enhance cognitive skills such as flexibility in problem solving (Singer, 1973).

Case studies.

The value of the Diagnostic Trance approach may be appreciated through a consideration of three case studies. The first of these relates to the issue of examination anxiety.

John, a 15-year-old high school student, had difficulties with examinations. Though not an outstanding student, he usually was able to pass his assignments and class tests. However, he consistently failed on the more important end-of-term and end-of-year examinations. It was this sense of importance, of really being on trial, that created a level of anxiety within John that interfered with his ability to think clearly and provide the answers which were required.

To clarify the specific nature of John's problem, the Diagnostic Trance procedure was used. He was guided into an eyes closed state of relaxation and, once he felt comfortable, let his mind drift back to a time when he had trouble in the examination room. He concentrated upon the unpleasant sensations he associated with this situation. These he described as a choking feeling in his throat, sweating of his palms, accelerated heart beat, a trembling in the legs, and an inability to "think straight." He also reported a plethora of negative thoughts mainly involving the disappointment he would be causing both his parents and himself. This last thought, that he would be confirming the already poor opinion he had of himself, was very strong.

Once John had expressed the negative aspects of the situation, he concentrated his attention upon finding some thought or image which would nullify these unpleasant thoughts and feelings. Although several did emerge, the one which he found most helpful related to a time, some years earlier, when he had entered a competition organized by a magazine. This had involved writing a letter about why he liked a particular product. His letter won the prize, and it was this image of success which was able to override the effect of the unpleasant examination room feelings. It was suggested to him that, in future, whenever the thought of sitting an examination came into his mind, he would think about his success in winning the magazine competition. This he would also do in the examination room itself.

Through the use of the Diagnostic Trance procedure, John was able to do himself more justice. In the end-of-term examinations following his adoption of the technique, he passed in all subjects. He did not do spectacularly well, but was able to produce a performance approximately equivalent to that of his in-class tests and assignments. It would appear that he was able to overcome the negative sensations that had been adversely affecting his performance, causing failures which were not a true reflection of his ability.

Ten year-old Sharon's problem was quite different in that she had difficulty in initiating and maintaining relationships with other children. As a result, she was often lonely, both at school and in her home neighborhood. This lonely feeling came through very strongly when the Diagnostic Trance procedure was used with her. As she concentrated upon the unpleasant sensations or feelings associated with her situation, she reported images of separateness, detachment, and rejection. In her relaxed state, she allowed these images to flow unchecked, simply describing each one as it drifted into her mind. This is the essence of the Diagnostic Trance method, a flowing with the stream without interference so that the unconscious mind can provide appropriate images.

Once Sharon had exhausted this store of negative imagery, she changed her focus. Again, using a very relaxed, unpressured approach, she allowed her mind to drift into imagery of a more positive nature, attempting to identify something capable of removing or displacing her unpleasant feelings. This process took some time, but two images emerged quite strongly. The first of these came from a time when, aged about five years, she had an imaginary friend with whom she played and talked. She could "see" herself, in her playroom, with this friend, sharing toys, hugging her, and telling her secrets.

The second was more recent. During the previous year, Sharon had attended a girl guides camp. Though she related somewhat awkwardly to most of the other girls, she did get on quite well with two guides who came from another part of the state. Both these girls were also relatively friendless and the three were drawn together by mutual need. Unfortunately, they lived well away from each other so the opportunities to nurture a closer relationship were not available, yet the images associated with the situation were very gratifying to Sharon. She was able to use them and that of the imaginary friend to alleviate much of her negative feeling about relating to other children. As a result, she found it somewhat easier to initiate contacts in that her confidence in her value as a person increased. Though not all these contacts resulted in gratifying relationships, some did, these being sufficient to effect a considerable improvement in Sharon's life. Her loneliness, though not completely overcome, was no longer the previously dominating force in her life.

A third case involved the issue of speaking out in class. Eleven year old elementary school student Robert dreaded going to school each day. This was due primarily to his anxiety about speaking in class. He was too nervous to ask questions about things he did not understand, and became virtually speechless with panic when called upon to answer questions posed by the teacher. Reading aloud in class was a traumatic experience for Robert.

To some extent, Robert's behavior was akin to that of John with his examination anxiety. In both cases, the boys felt the strain of being tested, of having to produce something under conditions which they experienced as extremely stressful. This being "on show" situation is very prevalent in the classroom and is possibly the main source of distress within that environment. Fortunately the Diagnostic Trance procedure proved as successful with Robert as it had with John in assisting him to reduce his anxiety to a level where it no longer interfered with his performance. This was despite his initial reluctance to allow himself to relax.

However, once this obstacle was overcome, through having him concentrate on his breathing, watching it as it flowed in and out, Robert was able to explore the various unconscious images associated with the speaking in class problem. These related to being the center of attention as he fumbled and stumbled over his words, being the object of ridicule on the part of his classmates, and being mocked by his teacher. The sensations associated with these images were very unpleasant. Robert quietly observed these negative feelings, his voice quivering as he talked about them. Though he was able, to some extent, to observe his discomfort without thinking too much about it, it was obvious that the memories that were springing to his mind were very upsetting. In particular, Robert was very aware of his father's voice repeating "Robert, you are such an idiot. Can't you do anything right. No wonder everyone makes fun of you."

In the positive stage of proceedings, Robert took a long time to discover a thought or image which would remove or weaken his unpleasant feelings. It came in the form of a voice, this time that of his grandmother whom he had loved dearly. This lady had died several years previously but she had obviously been a source of support and encouragement for Robert. He imagined himself with her in the sitting room where they often talked together, hearing her say, as she had done so often, "You can do anything you want to Robert. You are a really exceptional person. Never forget that."

To increase the power of this positive thought, the metaphor of the tape recorder was used (Salameh, 1986). Robert was asked to imagine that inside his head a cassette tape recorder could be found. This was able to play tapes with differing stories about his life. Two cassette tapes were stacked next to the tape recorder, each with a different message. When he put in the first tape and started playing it, Robert heard the familiar voice of his father making disparaging comments about him, criticizing him, and humiliating him as he had done so often. Now this voice faded away, to be replaced by Robert's own voice saying negative things about himself.

To eject this negative tape, Robert placed his right forefinger in his navel and pushed. Then he took the second cassette tape and put it in the tape recorder. This time he heard his grandmother's voice repeating the positive comments she used to make about him. He enjoyed this, then let it fade away to be replaced once again by his own voice. However, this time he was repeating those favorable comments and adding others of a positive nature. As Robert listened to this positive tape, it was suggested to him that it would always be there for him to play whenever he wished. If he should want to do so, he could erase the negative tape, and keep only the positive one.

As with the previous two cases, Robert's experience with the Diagnostic Trance was rewarding in that it helped him become more confident in speaking out in class. He gradually contributed more and more to classroom discussion. Occasionally he would ask a question himself or, when called upon by the teacher to provide an answer, no longer would he be terrified. Particularly gratifying was the way in which Robert's increased confidence relative to speaking in class generalized to other aspects of his behavior so that he came to enjoy his school experience far more than he had previously done.

Conclusion

The Diagnostic Trance is no panacea. Nothing really is. There appears to exist no one method which will help everyone on every occasion. However, this particular method is of assistance to most people, both children and adults, with whom I have used it. Of the 103 cases for whom I have records, approximately 70% reported discernable improvement in their handling of the specific problem which had been causing them trouble. This percentage did not appear to be related either to age or sex.

Clearly the technique is suited to the individual rather than to the group. Though it is conceivable that a classroom group, for example, could be taught the actual technique, I believe the teacher would need to work with each student individually if the full potential of the Diagnostic Trance was to be realized.

It is a very straightforward technique and one for which no particular training is necessary. In its very simplicity lies its strength for teachers quickly feel confident in using it with their students. Similarly, children readily learn how they may solve their problems by using the Diagnostic Trance.

The Diagnostic Trance does seem to produce, on most occasions, the desired outcome. In addition, it is pleasant. As virtually everyone enjoys trance, even when it is being used to process unpleasant experiences, the technique is one which appears to have no real drawbacks other than that of the vague fears many people have about using such a state. Such fears are misplaced. As I mentioned earlier, trance is a naturally occurring phenomena. We all spend much of our time day-dreaming, leaving the world we are in and going into another world of our own. This is trance. So, too, we go into trance when, while driving, we arrive at some town without any recollection of the past 10 or 20 kilometers. On other occasions we can become so immersed in a book or a television show that we are unaware of a knock on the door or a ring of the doorbell.

Trance is a natural part of human existence. With the Diagnostic Trance method we are simply using this human capability in a more deliberate, planned fashion to achieve the desirable outcome of problem solution.

This seems an eminently sensible thing to do and the Haven and Walters approach seems well worthy of greater use.

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* * * * * * * * *

El valor general del estado de trance se traza y un técnico particular, el Trance Diagnóstico se traza detalladamente. El uso de este técnico en la escuela se ilustra por estudio de tres casos: uno con ansiedad de exámenes, el segundo con dificultad de adquirir amigos, y el tercer espanto de hablar en la clase. Se atrae atención a la sencillez del técnico y la facilidad de la cual ambos maestros y estudiantes pueden aprenderlo.

For further information, write the author: Dr. Harry E. Stanton, Consultant on Higher Education, University of Tasmania, Hobart, Tasmania.

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Winter 1991, 16(4)

Accelerate the Learning!

Dayna Timmerman

Well, won't you sit back
And listen to our song?
It's about education,
And it won't take long.

We're all card carrying members
(of the NEA)
But we want to get better
Each and every day.

So we read
And we learn about a paradigm shift
And we think we know how
To give teaching a lift!

Accelerated learning!
That's quite a name.
Once you try it
You'll never teach the same!

Well, we all are learners--
And we love to teach!
We want to boost the learning
Of everyone we reach!

So we'll push our brain buttons
And we'll march to a beat.
We'll cross our arms
And raise our feet!

We'll trace a butterfly
That's in our mind
And be ready for learning
Of any kind.

With BOTH our brains on--
The left AND the right
and the Corpus Collosum!
We're out of sight!

We'll add some color
To help the message make sense.
We'll add humor, drama,
And even suspense!

Remember the senses--
We do have five.
We'll use each of them
To make learning ALIVE!

We'll read it in a concert!
We'll sing it in a song!
We'll add classical music.
How could THAT be wrong?

With imagery
We can go on trips
While we stay at home
With our learning tips.

We'll sprinkle some art
Around the room...
We'll add green plants
Or flowers in bloom.

We'll put on a costume.
We may wear a tam!
To help create a lesson
That's memorable, ma'am.

And they'll race to learn more
Than they thought they would.
Not because they have to
Or because they should.

They'll learn because it's easy
When they open their minds!
They'll let the thoughts come in!
There'll never be a bind!

Because we'll loosen the ties
That make learning no fun!
Using both sides of the brain
It's simple, hon!

We'll remember to play

When we want them to learn
It's OK to let them laugh
'Til we make our tummies burn!

So we'll just have fun
And let the knowledge flow in!
it's a wonderful state
For a kid to be in.

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Dayna Timmerman
550 Prestien Drive
Denver, Iowa 50622

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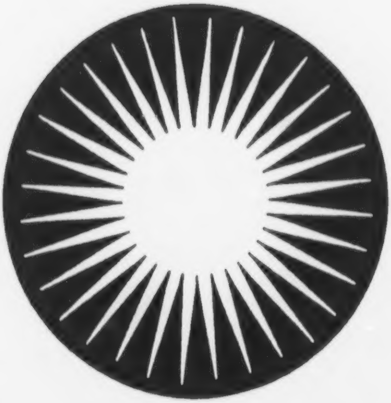

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Daya Sandhu, Ed.D.
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The Introduction of Suggestopedia into Israel

Jerome A. Unger
Department of Education
Ben Gurion University of the Negev

Abstract. This report deals with the circumstances leading up to a pilot study introducing the principles of Suggestopedia into the State Ulpan system for teaching Hebrew to new immigrants in Israel.

* * *   * * *   * * *

By fall or early winter of 1990 the Israel Ministry of Education will introduce a government sponsored pilot study into the State Ulpan system for teaching Hebrew to new immigrants based upon the principles of Suggestopedia. As the final stages of preparation draw to an end, I thought it prudent to share with the Suggestopedic community the events leading up to the initiation of the project.

Some five years ago, in the course of academic duties and teaching responsibilities, I set out to reexamine for myself the rather broad question of human learning and change. I approached the question from what appeared to be initially two different perspectives: First, as a therapist teaching a wide range of intervention courses to graduate students in our Psychology and Counseling programs. Second, as an educator involved with graduate students in Education concerned with interventions facilitating learning and change within a normal student population.

Within the concern of therapeutic intervention we sought a meta framework to assist us in our search for communality between the various schools of therapeutic intervention, their understanding of pathology, their process and techniques of intervention. In my work with the educators we examined the phenomena of hypnosis, meditation and autosuggestion, seeking a communality among them and their possible application in facilitating learning and change within the conventional educational setting. It was only a matter of time before it became clear that these two areas of concern, therapeutic intervention and learning and change in education, overlapped considerably. Our focus eventually became the communality of theory, processes and techniques of the therapist and the educator in their respective concerns with learning and change. The involvements of the two disciplines no longer appeared so remote from one another, and depending upon the level of learning and change sought, they often seem to overlap.

It was through involvement in such matters that I came across the work of Lozanov and happened to mention it in one of my graduate seminars. One my students, a teacher in the State Ulpan system, passed my remarks on to her supervisor, who in turn discussed it with her supervisor, which eventually led to my receiving a formal inquiry from the Ministry of Education.

For some time the Ministry of Education had apparently felt the need to revise its approach to the teaching of Hebrew to immigrants. Such concerns were in the talking stage and no concerted effort had yet been made to effect change. The Ministry was examining recent developments with the field of second language acquisition and was on the verge of initiating plans for the introduction of new techniques into the system, when echoes of G. Lozanov and Suggestopedia were transmitted quite inadvertently from Beersheba to Jerusalem. A circuit was closed and the first move toward introducing Suggestopedia into Israel was made. Dr. A. Zivyoni, the Director of the Ulpan system, together with Mrs. S. Brunner, the southern region supervisor, invited me to teach a workshop to a selected group of Ulpan teachers and supervisor. I hesitated and cautioned that while I had no problem presenting the underlying theory and approach of the model, I had no practical experience with its appliccation. After considerable discussion we cautiously agreed to a sixty-hour workshop, four hours a day, once a week for a 15-week period. The workshop was to cover both theory and practice and as much as feasible application to the ulpan setting. It was an enjoyable experience as I sought to innovate and teach the course in an applied, modified, suggestopedic fashion. The pleasure of discovery was a gift bestowed upon instructor and student alike. However, as the program was lacking an overall plan for implementation, follow up and development, the teachers completed the course, returned to their original settings and were left to their own devices to incorporate whatever they felt was viable and comfortable for their individual classrooms. The influence of the workshop in inducing change at best was minimal. An idea had been planted but more time was needed before it could be grown.

While preparing for the teachers' workshop I reached out to many sources to gather the necessary material as well as to deepen my own knowledge of what was current in the field. My list of correspondence and references reads like a current list of Who's Who in Suggestopedia and Accelerated Learning. Most of my inquiries were generously responded to. In a short period of time we had gathered many of the relevant publications and journals as well as established contact with various personalities and centers. In the course of this "ingathering" I made contact with Tony Stockwell and his Institute for Suggestopedia in Vaduz, Lichtenstein.

Because of the geographical location of the Institute, its proximity to Israel, as well as the forthcomingness of its director, I hoped mutual interest might generate general cooperation and common projects. However practical limitations imposed themselves. My initial correspondence with the Institute was sporadic. Following the teachers' workshop I was beset with a new curiosity regarding accelerated learning. I decided to turn my efforts to a micro evaluation of the variables involved in the Lozanov model, i.e., if the model does work, what are the variables that make it work. Together with my graduate students I have been conducting a series of experiments with provocative initial results (Unger and Licht, 1990).

The development of suggestopedia locally lay in abeyance for some time until quite unexpectedly I received a strange request from Tony Stockwell. He asked me to select a couple of Hebrew teachers for him who would be willing to come to Vaduz, learn the basics of his version of Suggestopedia and develop a program for teaching Hebrew. The Foundation of which he is the director had received a donation for this specific purpose and the expense would be born by the Foundation. It was a generous offer, but it struck me as rather absurd to send Hebrew teachers to Vaduz, Lichtenstein, to develop a Hebrew language course for use in Israel. I diplomatically countered that if he could find his way clear to come to Israel, we could develop the program jointly in Beersheba, while taking advantage of the natural resources of the University and the country. He couldn't accept my proposal nor could I accept his. Tony wanted the program to take place in Vaduz. I wanted it to take place in Israel. We had a stalemate. So it went for a few months until finally Tony decided to come to Israel to talk the matter over in an attempt to break the impasse. In a two day whirlwind visit it was finally agreed that I would select teachers to work with him in Vaduz. These teachers upon return to Israel would then work with me in developing the program further for the next two years. In addition, I too was invited to Vaduz to explore and familiarize myself with the Foundation as well as with its version of the method.

Three teachers were selected for the program from Israel. All three were chosen from the State Ulpan system from the area immediately adjacent to Beersheba since this seemed the most reasonable way to proceed. The Ministry of Education was delighted to release the teachers for the training program and was subsequently stimulated to seek additional funds for the development of the program upon their return. The teachers and I have subsequently been to Vaduz and have returned. We are currently putting the necessary final touches on the pilot program which hopefully, will be initiated sometime during fall or early winter of 1990. We shall seek to evaluate the outcomes of the project and then hopefully, develop our own version of the method.

An interesting sidelight to this affair is that one of the three teachers has been invited back to the Foundation to teach the

Hebrew course developed by the teachers in Vaduz to guests and staff of the Foundation. For this purpose the text will be translated into German as well as English. Thus the first Suggestopedic course in Hebrew developed in Vaduz is scheduled to be taught to a totally European and presumably non-Jewish population. This certainly is worth noting.

The introduction of the pilot program in Israel coincides fortuitously with an unexpected flood of new immigrants. Until but a few months ago most ulpan teachers were employed on a part time basis due to the lack of need for their services. They were called to work whenever a minimum number of immigrants arrived and a class could be formed. Employment was at best sporadic. However, the unprecedented changes occurring in Russia, Eastern Europe and elsewhere have resulted in an unanticipated shortage of qualified ulpan teachers and facilities. (Indeed, the problem is understandably spreading to the field of general education as the children of the new population must be absorbed into the existing educational network). An emergency recruitment is underway for qualified teachers. Subjectively, If not objectively, this puts a new sense of urgency upon our work: To accelerate the experimental phase of the program, evaluate, modify as well as commence a teacher training program. Cautious speed is the watchword.

No one can say with certainty if the immigration will continue and if so, for how long and in what numbers. Or, if it will stop as suddenly as it started. The best estimate at the time of this writing (May, 1990), subject to changes in the political winds, is that immigration will continue at the rate of 8 to 9 thousand per month, or an overall figure of approximately 100,000 per year for the next five year period. This is an approximate 2% increase in population annually or approximately a 10% increase over the next five years. The cultural and social implications are overwhelming.

Our concern here is with the implications of this upheaval for the ulpan system and its function in assisting the transfer and adaptation of the immigrant's functional and literate skills (to the degree they exist), as well as his cultural adaptation and integration with a minimal amount of unnecessary stress.

The present immigration is a most heterogeneous group coming primarily from the USSR, Eastern Europe, Ethiopia and Latin

America. They are a heterogeneous group not only as regards cultural background, but also as regards the educational level and the literate skills (reading and writing) they bring with them. The Russian and East European population is by far and large, though not totally, a literate group with high reading and writing skills in their mother tongue. Theirs is, generally speaking, a European cultural orientation. By contrast the Ethiopian immigration and part of the Russian immigration (the southern mountain regions) are for the most part lacking in literate skills.

The first task of both groups is to develop verbal facility and functionality with the language. However, the literate group will soon be involved in transferring their literate skill to Hebrews. The non-literate group will have to learn such literate skills for the first time. We would therefore anticipate problems with the non-literate group of a nature that would not occur with the literate group. For this phase of the work, a separation between the two groups would appear desirable. Once literate skills are obtained it may be possible to have the former non-literate group members integrate with a literate group depending upon their level of achievement and the availability of such groups. Presumably there will also be those who because of age or other considerations may not be able to move beyond a basic literate level. For this group a special program of studies with continued emphasis on functionality would probably be stressed.

Our initial aim is to provide a basic level of proficiency for all groups literate and non-literate. Our hope is that in the basic course of 100 hours we shall achieve a vocabulary and phrase acquisition of some 1500 linguistic units. On the basis of our calculations with the Foundation and research done with the model, we anticipate the average acquisition rate of an active vocabulary of 800 linguistic units and a passive vocabulary of approximately an additional 800 units. These estimates are based upon consultation with the Foundation, taking into consideration their experience and our circumstances as well as the preliminary research findings the field both in the U.S. and elsewhere (Gassner-Roberts and Brislan, 1984; Klockner, 1984; DuBabcock, 1988: Garcia, 1988) and in Israel (Unger and Licht, 1990). If we should approximate these estimates we will have done so in one-third the usual time required by the present ulpan method of teaching. Such an achievement would afford tremendous savings in terms of staff, facilities, time and expenditures as well as the accompanying personal frustration and stress that inevitably accompany the process of converting Israel's new immigrants into functional citizens.

In the course of developing this program in Israel I often returned and pondered the question posed to myself at the outset of this inquiry: Is there overlap between the fields of therapeutic and educational intervention, especially as regards their concerns with learning and change? I have come to believe that they do indeed share much common ground. Inherent in the humanistic-transpersonal quest and implied in the suggestopedic accelerated learning model is a hopeful vision of new and fuller ways of being for man. Both view learning and change as inherent process of human unfolding or growth. Provided with the proper environment, stimuli and timing, the process tends to release and fulfill itself. The art of the therapist no less than that of the educator is to be sensitive to the requirements of his client or student, to provide the proper key to facilitate his particular phase of development and unfolding. Surely this places a tremendous responsibility and obligation upon us both to discern (diagnose) and to provide (intervene) adequately. Both educator and therapist recognize two essential levels of intervention: First, the level of skill acquisition and/or the more effective use of existing skills. Second, the generation of new and innovative formulations, understanding or synthesis. If a skill or its perfection is our concern, or if a more profound synthesis of abilities or understandings is required, the concern of both therapist and educator seem to run parallel tracks. It raises the interesting prospect that the essential process of learning and change for both endeavors may indeed, be of a basic unity.

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Este reportaje trata con las circunstancias conduciendo a un estudio piloto que introdució los principios de sugestopedia en el sistema ulpan del estado por el enseñar hebreo a los inmigrantes nuevos a Israel.

For further information or reprints, write the author: Dr. Jerome A. Unger, Box 653, Department of Education, Ben Gurion University of the Negev, 84105 Beersheva, Israel.

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An Application of the Semantic Differential for Assessing Junior Secondary School Pupils' Attitudes to a Method of Teaching (Suggestopedia)

Peija Ilpola-Häni, Olavi Karjalainen
& Markku Karkama

University of Oulu
Finland

Abstract. This report describes the development of an adaptation and application of the semantic differential for assessing pupils' attitudes to the suggestopedic approach used in teaching English, a foreign language, and Swedish, the second language, in a Finnish junior secondary school. The instruments were further developed for evaluations of the same method in Switzerland. The authors consider it possible to use the semantic differential in assessing any teaching approach. The objectives and ingredients of the system to be assessed have to be taken into consideration in each case.

* * *   * * *   * * *

SUGGESTOPEDIA

Suggestopedia, a humanistic teaching system, was created and carefully experimented with by Prof. Georgi Lozanov, a Bulgarian psychiatrist, father of suggestology. His versatile combination of teaching methods contains components dating back to ancient Greece, where means adopted from psychotherapy were used in education. The system can be applied to teaching any subject, but it is particularly favoured in foreign languages.

Suggestopedia, when carried out carefully and calmly, is supposed to improve personality, memory, intellect and emotions. According to Lozanov, logic and feelings cannot be separated. The learning situation has to be "global, relevant, positively but not too emotional, stimulating". The results Lozanov and his colleagues have reached through suggestopedia are encouraging. The learning experience has become fast, effective, relaxing, creative and enjoyable. Lozanov emphasizes the importance of using his approach correctly. Receiving proper training was limited in 1979-89, a period when access to the original sources was practically closed. Now Prof. Lozanov again has the opportunity of giving courses in western countries.

The suggestopedic teaching and learning cycle is a carefully planned ritual containing characteristic phases and elements of its own. In the presentation of each teaching unit there is a pre-session phase, where the teacher introduces the new material for the first time, and a session phase, where concert readings are employed, i.e. the teacher reads the texts to carefully chosen classical and baroque music in defined ways. During the post-session phase of the cycle, taking about 75% of the total teaching time, the learners are involved in activating the material. In these exercises creativity and spontaneity are encouraged. The texts are voluminous. In addition, peripheral wall charts are used to support learning.

THE BACKGROUND OF THE EXPERIMENT

The measurements to be described here were carried out in the junior secondary school of Kiiminki, a community in northern Finland, 20 km east of Oulu. The suggestopedic approach was used there in an official experiment, supported by the National Board of General Education, from 1984 to 1990.

Before the official experiment started, one of the teachers in Kiiminki tried teaching

English suggestopedically to a fast learning group of pupils. That worked very well. At the beginning of the official experiment Prof. Lozanov's system was used in teaching English to pupils suffering from learning difficulties. The next step was employing it in teaching English and Swedish to heterogeneous groups. In 1987 the experiment was extended to cover most school subjects taught suggestopedically to heterogeneous groups by a large number of teachers.

The impetus and instruction in using suggestopedia came from the Faculty of Education, University of Oulu, which also carries on research in this area.

DATA COLLECTION

Data concerning suggestopedic teaching and learning in Kiiminki were collected in various ways, e.g. by observation, recorded interviews of pupils and teachers, Likert-type questionnaires and open-end questions. Cognitive results were taken into consideration, but the investigators and reporters of this study grew more interested in developing instruments for measuring the affective outcomes of suggestopedic teaching. In this article descriptions are given of two of these instruments, called G-measure and Gerda.

The various questionnaires in this research, which started simultaneously with the official experiment in 1984, were named according to their alphabetical order beginning from A. (Variations of these forms carried numbers/extra letters after the original alphabet.) Evaluation Form G or G-measure represents its rank order in the list. It was born without any previous models and used for the first time in May 1987, planned and executed by Mrs. Peija Ilpola-Häni, lecturer in English didactics and on suggestopedia. The idea of developing this instrument in the direction of the semantic differential named Gerda and used in May 1988 came from Dr. Olavi Karjalainen, an educationist, mathematician and statistician. The third author of this article, Mr. Markku Karkama, M.Ed., has collected data on various applications of the semantic differential.

Gerda is an abbreviation of Finnish words expressing what it was based on and used for, i.e., a G-measure based adapted semantic differential analysis instrument for evaluating suggestopedic teaching in English and Swedish.

The *subjects* tested by Gerda in the junior secondary school of Kiiminki in May 1988 were 48 pupils, aged 13-16, 27 girls and 21 boys. They consisted of three groups of pupils receiving suggestopedic teaching in English and Swedish, each group representing a year course: Grades 7, 8 and 9. Grade 9 had had this teaching for 3 years, Grade 8 for 2 years and Grade 7 for one year. Grade 7 had received suggestopedic teaching for the same period of time in most other school subjects as well. For analysis of variance the following groupings were formed: boys and girls, grade levels and dichotomous school achievement groups in the languages concerned, English being a foreign language, Swedish the second language in Finland but foreign to the pupils.

THE SEMANTIC DIFFERENTIAL AND ITS APPLICATION

The semantic differential was originally developed to clarify the meaning of concepts. Osgood, Suci and Tannenbaum (1957) found out that concepts can be characterized by using three dimensions, which are evaluation, potency and activity. The studies Osgood has made in different cultures show that these dimensions or factors are nearly universal (Jaspars 1983, 562). In the basic work of the semantic differential (Osgood et al. 1957) a description is given of the semantic space, which consists of the three dimensions or factors mentioned, and its application in studies focusing, for instance, on personality and psychotherapy.

The semantic differential can be applied to many research purposes. There are plenty of concepts and models of analysis suitable to them available. (Kerlinger 1973, 579.) The method has been used in intercultural semantic research and in studies concerning the development of meaning with children (Kasschau 1984, 294). The method has later been adapted for measuring attitudes. Phillips (1988, 430) states that descriptions of the semantic differential to measure attitudes have recently been about four times as frequent as those directed to semantic concerns. It has been used in studies in such areas as sports, health, familial issues, industrial/organizational considerations, and ecological concepts. In addition, it is a widely spread research method in the world. (Ibid 1988, 430.)

Assessing attitudes with the semantic differential

The semantic differential scale consists of the concept to be evaluated and the polar adjective pair anchoring the scale, like "good-bad". A seven-step or seven-point scale, as a rule, is formed between the pair of adjectives. In assessment of attitudes it is sufficient that the selected adjective pairs belong to the evaluative dimension. (Isaac & Michael 1981, 144-145.) In that case the concept to be assessed cannot be placed in a three-dimensional semantic space. On the other hand, the problems of the research do not always require the use of the semantic space.

The attitude object to be rated is presented at the top of the combined scale, which can consist of several pairs of polar adjectives. The scale responses of the subjects are converted to numerical quantities, which can be summed and analyzed in many different ways. (Ibid 145-156.)

The semantic differential and children's attitudes

There is controversy among educational researchers as to the suitability of the semantic differential to measuring children's attitudes. The structure of the scale has been considered difficult to children. In this case the assessment of attitudes may be successful if the pairs of adjectives have been chosen in such a way that children are taken into consideration, e.g. from the vocabulary they use. DiVesta has defined pairs of adjectives suitable to children in the 1960's. (Henerson, Morris & Fitz-Gibbon 1987, 89-90.) Reducing the number of steps (from seven) in the scale probably helps studying children's attitudes. Kerlinger (1973, 572) recommends five steps or points.

Davidson and Greenberg studied in the 1960's if different methods of teaching English to Puerto Rican children might lead to different attitudes toward English, school and language in general. The researchers applied the semantic differential. (Fox 1969, 599-601.)

Adapting the semantic differential

Henerson et al. (1987, 89-90) and Phillips (1988, 430) consider it possible for investigators themselves to choose bipolar pairs of adjectives and make scales based on them. Fox (1969, 601) reminds in this connection of the importance of developmental work: the new pairs should yield a good distribution of responses - one should avoid pairs of adjectives that puzzle the respondents and pile the responses in the middle of the scale as a sign of ambivalence. Alexander and Husek, Guttentag and Bray made successful adaptations of the semantic differential in the 1960s and 1970s. (Phillips 1988, 430.)

EXAMPLES OF THE INSTRUMENTS AND OUTCOMES

Background

G-measure, very simple in form and simple to use, was born out of a psychological need to receive -- in a new way -- plenty of descriptive information from the pupils concerning their attitudes to suggestopedic teaching. They were tired of the repeated use of the previous questionnaires and their variations. This was particularly valid of the slowest learners in streamed groups and some of the pupils in the middle stream. These two streamed groups under study were leaving their junior secondary school at the end of May 1987, aged 16. They had received suggestopedic teaching in English for the last three years, since the beginning of the official experiment. They represented the last streamed year course in Finland before streaming was prohibited in Finnish schools. (The pupils in the lowest streams were mainly boys.) The other groups tested by G-measure in May 1987 were heterogeneous.

When Mrs. Ilpola-Häni planned G-measure with its 22 sections, she used the information she had collected in various ways from the pupils during their years of experience with suggestopedia. Data collection before G-measure was created could be called Stage 1 in this research. Stage 2 was the use of G-measure and Stage 3 the application of Gerda.

THE CONCEPTS IN GERDA

The concepts to be assessed by the subjects in this study and the number of adjective pairs in each scale (in brackets) were: suggestopedic teaching in general (10), the stability of one's interest in suggestopedia (3), the permanent foreign name (identity) in English (3) and Swedish (3), the separate translation sheets written by the teacher (7), the pre-session phase (= becoming acquainted with the new material before the concert readings) (8), the first concert reading (8), the second concert reading (8), one's feelings after concert readings (5), other music used in suggestopedic class (5), various activities in class: inventive/creative tasks (4), art/drawing (7), acting/drama (7), team work (4), books: exercises in English (4) and Swedish (4), text-books in English (3) and Swedish (3), poster sentences on walls and boards (4), homework (3), the suggestopedic classroom of English and Swedish (4) the school as a whole (3), peers/pals (3), an image of oneself as a learner (8). There is a time sequence involved in the order of the concepts.

In our study the most essential analysis of the data was to compare the means of the concepts, most of them elements of suggestopedia, and to see what was valued and what not. Secondly, it was interesting to find out if there were differences between the ratings of the following groups: boys and girls, the three grade levels tested (Grades 7, 8 and 9), those who had good or poor marks in the subjects taught through suggestopedia, English and Swedish. In the phase of using factor analysis, two more groupings were involved: those good or poor in music and art (drawing).

As the instruments are extensive, the examples of the sections that can be described here have to be limited to the first one: the subjects' overall assessments of suggestopedic teaching, which also has the easiest direct application to any other method of teaching.

As nuances are not always easy to convey from one language into another, it is necessary to make adaptations in grammar and choice of words when translating the expressions used in the instruments from Finnish into English or some other language. Occasionally lists of possible alternatives are given.

Overall evaluations of suggestopedic teaching

At Stage 1, the pupils taught suggestopedically were often asked in interviews and questionnaires what they thought of this way of teaching. The most common descriptions that came up were "mukavaa" = comfortable/pleasant/nice/fun or 'easy and one learns anyway'. During the first year of the experiment (1984-85) there was a nonsuggestopedically taught control group. These pupils were also asked in an open-end question what they considered suggestopedia was like. Some of the control pupils answered that they did not know exactly but they were interested in it and would like to have it themselves. Some gave negative answers like 'childish nonsense'. This qualifier was used at the next stage of the study, in G-measure, as a possible choice.

At Stage 2, in G-measure, under each of the 22 concepts to be assessed, the groups taught suggestopedically were given lists of adjectives or other possible qualifiers of suggestopedia and its elements. They were asked to underline in the lists all the words that they thought suited suggestopedia and leave the rest unmarked. The number of choices was unlimited. They were also asked to write additional observations or opinions of theirs on the empty line in each section.

The first section in G-measure

The brief instruction at Stage 2 was:
Underline all the words that suit suggestopedia. Leave the rest unmarked. Write additional observations or opinions of yours on the empty lines. (The investigator wanted to avoid grammatical terms and used

'word' instead of 'adjective' to make the instruction understandable to low-stream pupils as well.)

The first section/item in G-measure was:

SUGGESTOPEDIA IN MY OPINION
pleasant, interesting, effective, unpleasant, boring, ineffective, ordinary, easy, difficult, a good method, useless nonsense, inspires the pupils, inspires the teacher, facilitates remembering.
In addition:______________________________

G-measure was used twice for testing suggestopedic groups in Kiiminki. When it was employed for the first time in May 1987, four groups were tested. When it was used the second time half a year later (in December 1987), three groups (the same as later by Gerda) were tested, two of these groups being the same as before (by G). At Stage 2 all groups are counted separately - a procedure possible in a descriptive study. In this way the total number of subjects (N) is 102. In the following list the pupils' choices are summed as frequencies in their rank order. The highest number of frequencies per choice could have been 102.

Suggestopedia in my opinion	
facilitates remembering	56
a good method	55
pleasant/nice/fun	53
inspires the teacher	50
effective	48
easy	45
interesting	33
inspires the pupils	27
boring	19
ordinary	15
useless nonsense	13
unpleasant/dull	8
ineffective	4
difficult	3

There was variability between the groups tested, but the main features were the same in a slightly different order. The most common choice of the lowest streamed pupils was 'easy', a quality they had often brought out in interviews also. There was variability in the choice activity of the groups as well, even though not making a choice is a choice, too. The group that made the fewest choices by drawing a line underneath was the most neutral one in its SD (semantic differential) evaluations later, choosing the mid-point more often than the other groups.

The additional remarks of the subjects on the empty lines gave cause for some new adjectives to be put in the semantic differential scales of Gerda and, for the sake of brevity, some others to be dropped. For example, one of the pupils in Grade 7 wrote: "More responsible (that is pleasant)." It was worth finding out if other pupils felt the same way about suggestopedia, particularly as increasing the pupil's own responsibility is one of the current aims of education in Finland. On the other hand, if the subjects are of this opinion concerning themselves, do they also realize that suggestopedia increases the teacher's work? We decided to put in an item to measure this aspect. Another pupil in Grade 9 wrote: "One learns the material in a reasonable/sensible/-purposeful way." This comment led us to take in the adjective pair reasonable/unreasonable.

The first section in Gerda

At Stage 3, when developing G-measure in the direction of the semantic differential, polar pairs of adjectives or other descriptions were formed and placed in a five-scale or five-step system, where the location of the positive/negative dimensions was deliberately varied. Reversals are used to counteract response bias tendencies (Kerlinger 1973, 572). The intensity of each quality could be measured and analyzed by using multivariate methods.

In our five-point form there were five short lines between each pair in the scales, e.g. effective - - - - - ineffective. The subjects were asked to mark their ratings with "x" (a little cross) above the line concerned, the line closest to each adjective meaning 'very much' of that quality, the second line at each end meaning 'somewhat' of it and the line in the middle signifying equal amounts of the qualities or indecision.

According to Kerlinger (1973), the format of SD instruments is simple, as a rule. The concept to be measured is placed at the top and the adjective pairs below it on either side of the page. Each concept appears on a separate sheet with the same set of scales. (Kerlinger 1973, 572.)

In our study the concepts were numerous. They were not put on separate sheets. The same set of scales was not used in measuring these concepts. The adjective pairs were chosen on the basis of their relevance to the concepts. The examples given here are relevant qualifiers of suggestopedia as a whole, but all of them would not be applicable to every element in the system. One has to be on guard against irrelevances and repetitions when testing suggestopedic groups. They are observant and critical. For a test to be reliable, the subjects had better find it interesting, versatile, worthy of careful consideration and conscientious answering.

The format was obviously clear to the subjects. They understood what they were supposed to do and did it concentratedly. It might have been possible to use seven-point scales without hardening their evaluation task too much. A better distinction between 'very' and 'somewhat' would have been attained with a larger range.

The results were marked 1-5 from left to right independent of the direction of the quality. We assigned 1 if the cross was above the first line on the left, 2 if it was above the second, 3 if above the middle line, etc. For the factor analysis of the results, the direction of reversed pairs was changed. The negative meanings were placed left and positive right. They were assigned from 1 to 5 from left to right again, the highest score representing the top value of each positive dimension. It would have been possible but not very good to score the results according to meaning from the very beginning. The problem was that it was not self-evident then which was the positive, which the negative quality. Clustering made it clear.

In Figure 1 the first set of scales measuring the first concept, suggestopedic teaching, can be seen with the total means of the evaluations, each time placed above the line they are closest to. This arrangement facilitates finding the favorable direction, but one still has to be observant. The standard deviations (S) are given on the right. (In this report SD = semantic differential.)

It can be seen from the results in Figure 1 that the pupils' attitudes to suggestopedic teaching are to be interpreted positively in a 'somewhat' degree. The opinions are clear, and there is no accumulation of means around the neutral mid-point. Inspires the teacher, new and pleasant are the qualities that were rated highest. The next group consists of effective, good and increases the pupils' responsibility, evaluated alike. The third group is formed by inspires the pupil, easy, reasonable and increases the teacher's work with means 21-31 decimal points below the "somewhat" degree.

Fig. 1 Suggestopedic Teaching in My Opinion: Scales, mean evaluations, standard deviations (S) (N = 48).

								S
1.	pleasant/nice/fun		1.90				unpleasant	.69
2	difficult				3.77		easy	.78
3.	ineffective				3.96		effective	.85
4.	ordinary				4.35		new	.76
5.	good		2.04				bad	.71
6.	inspires the teacher	1.56					bores the teacher	.80
7.	inspires the pupil		2.21				bores the pupil	.77
8.	reasonable		2.29				unreasonable	.82
9.	decreases the pupil's responsibility				3.96		increases the pupil's responsibility	.80
10.	increases the teacher's work		2.31				eases the teacher's work	1.09

The way of teaching's being new is not necessarily a favourable characteristic as such, but when it is connected with positive qualifiers, it gets a flavour from its surroundings. Suggestopedia increases the teacher's work is a fact, but it is no positive trait. The positive aspect here is that the pupils have noticed this increase along with the increase of their own responsibility.

Even though suggestopedic teaching increases the teacher's work, it also inspires the teacher to the extent that the item measuring her interest or inspiration received the strongest estimate in the set of scales of the first concept. As a whole, suggestopedic teaching did not reach the top degree at any dimension. However, in the ratings of the three grade groups there are some very 'strong' means representing the top category.

Factor analysis of suggestopedic teaching as a whole

Because of the large number of elements and their qualifiers in this study, an attempt was made to connect concepts to form larger entities, to simplify the theoretical construction and at the same time, to check theoretical expectations through factor analysis (Kerlinger 1973, 659-689).

In the first section measuring the pupils' overall attitudes to suggestopedic teaching, four clusters were formed from the ten pairs of adjectives. In this first set of scales the mutual relations of the variables were checked. It was important to see which of the qualities measured go together. According to Oller (1979, 144-145), patterns of correlations between scales of the semantic differential type may indicate validity. Clusters of variables obtained by factor analytic techniques show semantically similar scales to be more closely related to each other than to semantically dissimilar ones.

The first factor could be called Relevance of the method. The following five variables in the original classification are included in it: pleasant, effective, good, inspires the pupil and reasonable/sensible. It is logical that these qualities are loaded on the same factor. They overlap and control for each other. On the other hand, it is not necessary that pleasantness and effectiveness should go together and correlate with each other, but as they do so here, the result gives support to the theory of suggestopedia. The first factor explains most (40 %) of the variance in the first set of factors. The cumulative explanation percentage is 75.8.

The second factor, Ease and newness, contains the two variables expressed in the name. Newness is, however, slightly more loaded on the fourth factor (Teacher's work load), to which it has a logical link. Ease and newness are not in general self-evident companions.

The third factor could be named an Interaction factor or, to express exactly what it is made of: Inspires the teacher, increases the pupil's responsibility, or Motivation factor, which lacks some clarity though. The "Inspires the teacher" variable is clearly loaded on one factor only, but the increase of the pupil's responsibility is also loaded on the Ease and newness factor. Thus, it seems that increase of responsibility is interestingly not experienced as a burden by the pupils, and there is a fascination of newness going with it.

The pupils' estimation of suggestopedia's increasing the teacher's work is loaded on the fourth factor, Teacher's work load, and stands there alone. Newness is, however, slightly more loaded on this factor than on the second factor, where it is placed. The newness of suggestopedic teaching is thus connected with the observed increase of the teacher's work and the pupil's feeling of ease and increased responsibility.

Differences between the groups through factor analysis

The sum variables corresponding to the factors simplify studying the differences between the comparison groups. However, with clustering and averaging, some of the exactness of the original differences disappear. To sum up:

In the ratings of suggestopedic teaching in general, there are no statistically significant differences in the estimates of boys and girls. Girls' estimations are slightly more favourable to suggestopedia than those of boys.

There is one statistically significant difference between the grade levels. Relevance (of the method) decreases with the increase of grade level (p<.01). However, one cannot draw the direct conclusion that suggestopedic teaching gradually grows less pleasant and relevant in the attitudes of the pupils. This obviously happened to the 9th grade proceeding to the upper secondary school with its different aims and methods of teaching, but in the attitudes of the 8th grade there was systematic increase in the favourable direction as far as suggestopedic teaching was concerned, in spite of this group's ratings often being lower than those of the two other groups.

The only statistically significant difference between the high and low achievers is in the *Ease and newness* factor. The high achievers in English and Swedish estimated suggestopedic teaching to be more easy and new than the low achievers did (p<.01). The *Ordinary-new* scale was originally put in to see if suggestopedia loses its flavour of newness with the years. It did not. It became a distinguishing feature in other areas. Easiness in turn has an appeal to the weaker pupils, as mentioned before, but the better pupils find suggestopedia easier than they do. Obviously this quality has not the same value to the better performers, who less often mentioned it in interviews than the poorer performers.

The better achievers also saw more clearly the increase in the teacher's work and were slighty more in favour of suggestopedia than the weaker ones.

More striking than the differences are the similarities in the evaluations of the groups concerning suggestopedic teaching in general. Suggestopedia seems to suit both sexes and high and low achievers equally well. However, it can be briefly mentioned here that in some other sections, e.g. in inventive/creative work included in activities, there are considerable differences between boys and girls. There is a very significant difference (p<.001) in favour of the girls in the factor Relevance of activities, where the easiness of creative tasks, art (drawing) and the pleasantness of team work are loaded.

Clearly the most favourite element of suggestopedia among the pupils tested was the second concert reading or Passive concert. (The mean of sum variables = 4.45, S =.52, reliability = .81.) There are no significant differences between any of the comparison groups. It is close to the maximum in being pleasant (M = 4.79, S = .50) and relaxing (M = 4.75, S =.56), sensible and facilitating in remembering the matter.

RELIABILITY AND VALIDITY

The semantic differential has many possible different adaptations. One is used in this study. The SD yields a large amount of data and it is sufficiently reliable and valid for many research problems. Factor analysis makes possible testing the reliability and validity of the results. (Kerlinger 1973, 566-581, 659-689.)

The construct validity (Kerlinger 1973, 456-473; Bloom, Madaus & Hastings 1981, 74) of the two instruments, G and Gerda, was guaranteed by deriving the concepts to be rated directly from the theory of suggestopedia (Lozanov 1978, Lozanov & Gateva 1984 & 1988). The reliability of the results in the main test, Gerda, was checked by an application of the Kuder-Richardson formula for internal consistency (Bloom, Madaus & Hastings 1981, 98). The original test items loaded on the same factor were compared with each other. They are supposed to measure the same thing, more or less, and if the subjects' reactions are reliable, they should correlate hugely with each other.

The four factors in the first section produced both the highest and the lowest reliability scores of the whole study. The first factor, *Relevance* (of the method), consisting of five items close to each other in meaning, has the highest correlation quotient (.88), which indicates that the subjects rated the qualities concerned in a consistent and reliable way.

The second factor, *Ease and newness*, has the lowest reliability value of all (.35). Does that prove inconsistency and unreliability in the subjects' way of reacting to the two items? As mentioned before, ease and newness do not have to go together at all. Newness is here loaded on two factors, even more on the other one, the fourth, Teacher's work load. Putting it together with one or the other is somewhat artificial. Both qualities should have companions meaning about the same as they do to guarantee the checking of reliability. The *Easy-difficult* dimension could, for instance, have been coupled with *effortless-troublesome*, the *new-ordinary* dimension with *progressive-traditional* assuming the meanings are understandable to the subjects.

Motivation, the third factor with its two items, shows one of the lowest reliability scores (.60) in this study, but it is sufficiently good, however. "Inspires the teacher" and "Increases the pupil's responsibility" could be considered rather independent of each other. The latter is also loaded on the previous factor, where the problem is the same as here: concepts put together do not necessarily belong together or at least mean the same thing in spite of mutual correlations.

Teacher's work load, the fourth factor, contains one item only and thus remains without correlation.

There is nothing in the first section, pupils' attitudes to suggestopedic teaching in general, or in the other 21 sections of this study, to indicate that the subjects did not answer consistently and reliably. Rather, it became clear that the scales should have been planned with better consideration. Checking reliability is an important aspect to be taken into account when the instrument is planned, particularly if retesting is not used. This notion is worth remembering in further research. Thus it is a new piece of information received on the basis of research done.

As there was a need to use a new type of testing and at the same time obtain a lot of information on the pupils' attitudes to suggestopedia and its elements, an adaptation and application of the SD was considered a promising possibility. Likert-type questionnaires had been used several times before, not for measuring the same concepts, however. The pupils probably disliked agreeing or disagreeing with statements because of repetition and would not have taken this kind of testing very seriously.

Collecting the same amount of information with a Likert-type questionnaire as was done with the SD would have taken much more space and time. Instead of the 121 opposite pairs in Gerda, there would have been 242 positive and negative sentences concerning 22 concepts and the scales for ratings. With the Likert-type questionnaire there would have been the advantage of easily checking the reliability by matching each answer to a positive statement with the corresponding negative one. However, double negations, e.g. not being of the opinion or strongly disagreeing with the opinion that studying foreign languages is not interesting, proved to be somewhat confusing to some subjects in previous tests.

Soon after the testing by Gerda, our SD, the 9th grade pupils showed initiative, which had come out several times before, and told their teacher that they would like to explain to the investigator why they had given certain types of answers on the SD scales. Without giving reasons for the evaluations the results would remain superficial in their opinion. This led to a recorded two hour interview with the group and follow-up interviews after these pupils moved to the upper secondary school, where they had no suggestopedia any longer or very little of it. Combining different methods in data collection has proved to be useful. The pupils themselves are quite interested in developing the instruments for assessments and the methods of teaching.

Our first adaptation of the semantic differential used in Kiiminki junior secondary school, Finland, was further developed for assessing the suggestopedic teaching of the mother tongue (German) and English in a school in Zürich, Switzerland.

DEVELOPING THE SWISS INSTRUMENTS

Two main criteria determine the selection of appropriate scales or adjective pairs: factor representativeness and relevance to the concepts used. In studies of attitudes and values, the investigator may need the scales of one factor only, the Evaluation factor. The investigator may also find it necessary to include scales whose factor identity is not known. (Kerlinger 1973, 570.) These were our concerns when developing the instruments further. The selection of the concepts to be assessed was closely linked to the theory and practice of suggestopedia and its elements, which guaranteed their construct validity, as mentioned before. The large number of these concepts was and remained a problem.

The next step in developing the instruments described in this report was their adaptation and application in a state school in Zürich (the name of the school intentionally not mentioned) for testing a group of 17 pupils, aged 15, taught German (mother tongue) and English suggestopedically by Dr. Hansjakob Hefti, our new collaborator. Zürich is Mrs Ilpola-Häni's second home town.

In the Swiss version of G-mearure and Gerda we changed some of the concepts to suit the suggestopedic reality of the school. 'Teacher' is an important element/concept in any teaching method, not least in suggestopedia. It was included in G-measure in Finland but not in Gerda, after careful consideration. In agreement with Dr. Hefti, it was used at all three stages in Switzerland.

There was reason to make Stage 1, the collection of adjectives to concepts, faster and more effective than it had been in Kiiminki. We considered it important again that these adjectives and other qualifiers should be relevant to the pupils and to the concepts to be assessed by them. In a Swedish research report (Bjurwill 1982), the semantic differential was described in its various stages of development. The instrument was used in Swedish schools for measuring children's assessments of three categories of future: their own, Sweden's and the world's future. At one initial stage the pupils spontaneously wrote down their own adjectives to describe these concepts. The adjectives for the SD were pre-selected, and they were later compared with those produced by the children.

The idea of children writing their own adjectives to concepts proved very productive at Stage 1 in Zürich. As in G-measure, they were collected and listed under each concept concerned. Some descriptive words were added from the Finnish lists. At Stage 2 the pupils were given the forms with the collected lists. The procedure was the same as with G-measure in Kiiminki. The pupils underlined the adjectives or phrases they considered suitable to describe suggestopedia and its elements and wrote additional comments on the empty lines. It was remarkable at Stages 1 and 2 that different concepts were described in different ways. There was little repetition of adjectives.

Stage 3, the application of our Swiss SD, took place on the 11th of July, 1990, two days before the summer vacation started. The seven-point scale was used for rating, but instead of seven lines we employed a numerical system, numbers 3 2 1 0 1 2 3. The pupils circled their ratings, 3 meaning very much of the quality in the direction where it was, 2 intermediate in the quality, 1 somewhat of it, 0 equal amounts of the qualities left and right, or indecision. The system seemed clear. The ratings will be converted to numbers 1-7. The idea of using this numerical rating scale came from a Finnish study (Kortelainen 1989), where pupils' attitudes to the Swedish language were so measured with a semantic differential instrument.

In our Swiss SD form the last question was open. There was a space for the pupils' explanations and comments. Two days later, on their last school day, they wrote on a piece of paper their further evaluations of the three stages of testing, carried out within a few weeks. In this way we received plenty of useful and versatile information about the method of teaching and the instruments used in testing.

The SD, when adapted to correspond to the objectives and ingredients of the teaching system, may turn out to be a valuable tool to the teacher and the investigator.

CONCLUSION

The semantic differential was used in this study as an attitude scale restricting its focus to the evaluative dimension. It was applied to assessing pupils' opinions of suggestopedia, a method of teaching, and its elements. Who would be better judges of teaching strategies than those exposed to them?

One of the main objects of the research done was to develop suitable measuring instruments for the purpose mentioned. Novel ideas were used in this work. Plenty of valuable information concerning the method of teaching and the methods of testing was received. Hints are given of improving the semantic differential for further investigations. It is very likely that if an instrument can be used for measuring one method of teaching, it is applicable to any other teaching method when the objectives and ingredients of that method are taken into consideration.

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Resumen. Este reportaje describe el desarrollo de una adapatación y aplicación de la diferencial semántica por el valorar de las actitudes estudiantiles al acercamiento sugestopédico usado en el enseñar de inglés, una lengua extranjera, y sueco, la segunda lengua, en un colegio finlandés. Se desarrollaron más los instrumentos por valoraciones en Suiza. Los autores consideran que es posible usar la diferencial semántica en la valoración de cualquiera lengua. Los objectivos y ingredientes del sistema que valorarse necesitan consideración en cada caso.

For further information or reprints, write the first author: Mrs. Peija Ilpola-Häni, Toivoniementie 7 as. 22, 90500 Oulu, Finland.

Suggestion in SALT vs. Suggestopedia*

Donald H. Schuster

Iowa State University

Abstract. Suggestion is examined both theoretically and in practice in Suggestopedia and SALT. Suggestopedia provides theory, means and global examples, while SALT contributes detailed comprehensive examples of suggestion throughout the entire lesson. SALT also provides systematic integration of suggestions into the overall lesson plan. Combined, SALT and Suggestopedia provide a superior teaching system.

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The purpose of this essay is to examine and compare suggestion as theoretically conceived and then used in SALT and Suggestopedia. We will start by reviewing definitions and principles, then contrasting methods used to implement suggestion.

Lozanov (1978, p.201) defines suggestion this way for use in Suggestopedia: "Suggestion is a constant communicative factor which chiefly through paraconscious mental activity can create conditions for tapping the functional reserve capacities of personality." The unabridged Random House Dictionary (1966) defines suggestion in its everyday psychological sense: "Something suggested, as a piece of advice; the calling up in the mind of one idea by another by virtue of some association or of some natural connection between the ideas; the process of accepting a proposition for belief or action in the absence of the intervening and critical thought that would normally occur, a proposition for belief or action accepted in this way, the offering of a stimulus in such a way as to produce an uncritical response." We will use the informative, precise semantic definition from the dictionary in this essay.

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Overall, both Suggestopedia and SALT strive to create a globally favorable environment conducive to easy, fast and pleasant learning. Thus there is complete overlap in aim and purpose between the two. This was deliberate, as Schuster and Gritton (1986) had only fragmentary accounts from Ostrander and Schroeder (1970) about Suggestopedia in 1971 when they first heard about it and started their investigations. Given a brief account of the principles, they synthesized an overall theory and devised ways to implement it in practice, using both classroom and laboratory research.

Suggestopedia (Lozanov, 1978) states that suggestion is the link to the reserves of the mind. Three general means, didactic, artistic and psychological, are used to implement this in the classroom. Six specific means expand these in a general way: authority, infantilization, intonation, rhythm, pseudopassiveness and double planeness.

Lozanov goes on to define and illustrate these terms, but stops there, not giving the interested teacher help in applying these concepts in the classroom. Recently, Lozanov and Gateva (1988) present many detailed examples and classroom protocols for teaching foreign languages which are quite helpful. The interested teacher is yet likely to be frustrated in knowing how to apply the above six specific suggestive means in the classroom.

Lozanov (1978) goes so far as to ask three questions concerning classifying suggestions. These are:

1. What is the aim of the suggestion? Is it purposeful or background?

2. What is the role of speech in the suggestion? Is it spoken or non-spoken?

3. Is there conscious participation or not?

Lozanov doesn't elaborate on these classifying questions, nor does he set up a 2X2X2 categorizing scheme. Independently however, Schuster and Gritton (1986) did establish a 2X2 scheme for classifying type of suggestion, omitting Lozanov's third question of conscious participation. Their system has considerable overlap with Lozanov's first two questions: "Is the suggestion purposeful or background?" This is similar to the SALT Directness categorization, direct vs. indirect suggestion. Lozanov's second question, "Is the suggestion spoken vs. unspoken?" essentially is identical to the SALT Verbality categorization of verbal vs. non-verbal suggestion. They are not quite identical, as "verbal" includes both the spoken and written word. Note that SALT does not address the issue of conscious participation.

To summarize, the SALT 2X2 classification of suggestion is quite similar to Lozanov's first two questions for typing suggestions, but ignores his third question. Lozanov stopped with formulating his three questions, and did not extend them into a 3-way classification system. Nor did he provide detailed examples for any of the eight cells thus possible to help teachers. In contrast, SALT gives several examples of each type for classroom use, and many examples of verbal and non-verbal indirect suggestions.

Lozanov (1978, p.187) continues by discussing his six means of suggestion. Two such means, infantilization and pseudo-passivess, come both from others and oneself. Two more, authority and double planeness, are suggestive means coming from outside the person. Lozanov notes that the means of suggestion merge into each other, and that all rely on the human non-specific mental reactivity for their effectiveness.

Lozanov proceeds to discuss the six suggestive means separately. First is the authority or prestige of the teacher. This builds confidence in the student and a desire to follow the example of the instructor. A well organized exposition impresses the students and they accept the information as reliable.

Authority also can be built by having someone else introduce the instructor on the first day of class, or the instructor can tell about his/her background and experience to establish authority.

Infantilization, the second means, is a childlike receptive state wherein the student is unquestioning and eager to learn. This typically is developed rather self-suggestively by the students in response to the authority and presentation of the instructor. It also can be implemented by giving new names and biographies to students as they start a new class, by didactic role playing, and singing instructional songs appropriately.

Lozanov (1978) calls the next means "double planeness" to refer to the huge secondary stream of stimuli emitted by the instructor in teaching: facial changes, speech characteristics, gait, the environment and so forth. For some teachers, this stream of secondary stimuli does not reinforce or augment the primary stream of words spoken by the teacher, thus diminishing the impact of the spoken words. Accordingly, Lozanov stipulates that this second, non-verbal plane should support the teacher's verbal message. The verbal and non-verbal messages emanating from the teacher should be integrated and consistent with each other, so that we would call this an "integrated double plane".

Teachers must become artists, and drama training is definitely helpful in developing an integrated double plane in teaching. Love for the job and one's fellow men are also necessary, and sincerity is absolutely essential.

Intonation, the next means, is an element of double planeness. When the instructor speaks confidently and declaratively, this adds to his/her prestige and perceived authority. The intonational swing should not be artificial, but needs to be done artistically, leading to student acceptance of the material.

Rhythm, the next means, has no good explanatory theory. Rhythm with intonation determines the suggestive effect of poetry. The suggestive effect is correlated with the periodic intervals of presented segments, not their repetition. It also is enhanced by the teacher's signals of authority and purposefulness.

Concert pseudo-passiveness or concert state, is the last specific suggestive means. This is described as the state of mind when one goes to a favorite music concert: relaxed, happy, and expecting to be entertained. No special relaxation training is required. The concert pseudo-passive state is created by meditative self-suggestion, authority and infantilization, along with the music itself. In this state the mind is free of parasitic unnecessary mental activities such as worrying about having to pay attention to what the instructor is saying. This is in contrast to the extreme efforts that students may make to attend to, and to memorize, didactic material. Such efforts lead to fatigue and reduced memory capacity, thus defeating their original purpose.

In general, Lozanov (1978) feels that fundamentally all interpersonal communication is global, simultaneously conscious and unconscious. All stimuli are associated, coded and symbolized, and thereby complex. The suggestive principles collectively add up to an indivisible unity in their effect.

As a general conclusion, he states that suggestion is a constant communicative factor that chiefly through the paraconscious creates conditions for tapping the functional reserves of personality. This equates to conviction in practice, and can lead to improved performance such as accelerated learning.

SALT, in contrast, provides teachers with help in several ways: 1. Discussion of types of suggestion with many useable classroom examples. 2. Overall checklists to systematically and comprehensively establish a suggestive positive atmosphere. 3. In addition, several complete classroom examples of using SALT are given. (Schuster & Gritton, 1986).

Let's start by discussing and illustrating suggestions in the 2X2 Verbality vs. Directness matrix. First is direct verbal suggestion, with this example: "Today in this class you can learn easily and well. You can also have fun doing so." We recommend using this type of suggestion sparingly, if at all, as it is likely to be refuted through conflicting directly with the students' negative and/or limiting self-images.

Indirect verbal suggestion is the second type in the 2X2 matrix. This has been elaborated in great detail by Erickson (1980), and we will give just a few types here. One such suggestion is the truism, a comment on reality applied to learning. An example is, "Learning will be easy for you whenever you're ready for it."

Another indirect verbal suggestion is the simple bind, giving students a choice where choosing either answer accepts the suggestion. An example is, " Would you like me to turn the relaxing music on now to help you learn, or wait until I start my review?"

A third type of this suggestion is the "yes" set, a line of questioning which leads usually to an accepting attitude by the students. An example is: "It's a beautiful day outside, isn't it? Yesterday we covered addition and subtraction of two digit numbers, didn't we? Are you ready to add and subtract three digit numbers today?"

For further types of suggestions and more examples, see Erickson (1980) or the SALT book by Schuster & Gritton (1986). A few more such types of indirect verbal suggestion are Not trying, Focusing, Double binds, Compound and Complex contingent suggestions.

Direct nonverbal suggestion is the next cell in the 2X2 matrix. Such suggestion is aimed at one student at a time, but many students may be included sequentially. An example is making eye contact with students individually, by letting your gaze rove around the room, looking each student in the eye one after the other. This has the effect of telling the students, "Are you listening? Are you getting what I'm telling you? I want you to understand this."

Another example is smiling at a student to reinforce their answering or for giving the correct answer to your question. A further example is patting a student on the shoulder as you walk by; doing this depends on how well you know your students and their characteristics.

Indirect nonverbal suggestion is the last type in the 2X2 schema. Such suggestions can come from three sources in the classroom: the teacher, other students and the classroom environment. Teacher characteristics come first, such as, speaking voice, gestures, facial expressions, dress, stance and location. When a teacher speaks comfortably loudly and confidently, stands erect in front of the class, uses appropriate facial expressions and gestures, students are impressed. This ties in with Lozanov's schema, his authority means.

Students in class are a source of suggestion for each other. When one or several students do well in class, the others think, "Maybe I can succeed here too." When many students in class succeed, the remainder may reflect, "I probably can learn this stuff too." But sometimes students can also have a direct verbal effect on another with such statements as, "Hey Joe, get your mind in gear and learn this stuff!"

The classroom environment itself is a final indirect nonverbal suggestion in its totality. Are the chairs comfortable and arranged so that students can see each other? Is the room decor attractive? Is lighting suitable and temperature comfortable? Are there living plants? The desired global effect is to create a suggestive positive atmosphere where learning is fun, easy and fast.

Above we have presented the main points of Lozanov's six suggestive means and SALT's four types of suggestion. At first glance, there appears to be very little overlap between the two philosophies. That first impression is not true. The following paragraphs summarize applicable SALT suggestions by Lozanov's six means:

Authority

Direct suggestion: Building prestige as teacher, recounting experience.

Indirect suggestion: Expectant pauses, acceptance set, truisms, binds.

Double Planeness

Direct suggestion: "Your mind and your body are one 'you'". Eye contact.

Indirect suggestion: Two level communication, distraction, centering, implication.

Infantilization

Direct suggestion: Imagery to circumvent learning barriers: early pleasant learning recall.

Indirect suggestion: Pantomime, puns, paradox, analogy, metaphor, games, marches, role playing.

Rhythm

Direct Suggestion: "Get your mind in the swing of easy learning."

Indirect suggestion: Rhythmic speech appropriately, timing, classical music, singing subject relevant songs.

Intonation

Indirect suggestion: Voice dynamics, folk language, roller coaster speech, nuances, silences.

Passive Concert

Direct suggestion: "Relax, go with the flow. And lo, you will know."

Indirect suggestion: Not trying, not doing, timing, expectant pauses, posture and movement, relaxation.

So, as you can see, the SALT and Suggestopedic schemes tie together quite well concerning suggestive means. There are many examples above where SALT suggestions can be used to implement Lozanov's six means.

Let's turn now to the big picture, weaving suggestions into the overall plan for a suggestopedic lesson. Lozanov and Gateva (1988) provide some help in presenting both theory and complete lessons to study. SALT helps by giving guides for organizing lesson plans, including a teacher's check list for SALT lessons. The check list (Schuster & Gritton, 1986, p.142) offers these areas to consider in planning a lesson sequentially: classroom arrangement, teacher preparation, student preparation, presentation of lesson material, active session, passive session and practice session. Under each of these areas in turn are several specific things to consider doing, many of them suggestive in nature. We list them here briefly:

Physical classroom arrangement: circular arrangement of chairs if possible, class size of about 12, alternate seating by sexes, comfortable chairs, controllable lighting, good music equipment.

Teacher preparation: authority role, self-confidence, subject matter preparation, positive expectations, positive body language, respect for all students.

Student preparation: Teacher as a learning resource, learning is important and school is where it happens, respect for others, physical relaxation, mind calming, early pleasant learning restimulation.

Presentation preliminary: Positive expectation of student learning, review of previous lesson, preview of new material today.

Active session: Dynamic and dramatic delivery, artistic variation of intonation, classical music, visual reference material.

Passive session: Students relaxed but alert, baroque music, speaking timed with music, synchronized breathing and music.

Practice session: Games, role playing, songs, new names and identities, self-corrected quizzes, non-graded, indirect error correction, mind calming at close.

In conclusion, we see that the SALT and Suggestopedic approaches to suggestion in the classroom fit together quite well. Suggestive theory and global examples come from Suggestopedia, and detailed comprehensive applications to all parts of a Suggestopedic lesson come from SALT along with ways to integrate suggestions into the lesson systematically and globally.

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Resumen. La sugestión se examine ambos en teoría y práctica en la Sugestopédia y SALT. La Sugestopédia provee teoría, métodos y ejemplos globales, mientras SALT contribuye ejemplos detallados y extensos durante toda la lección. También provee la integracíon sistemática de las sugestiones en el plan total. Juntos SALT y la Sugestopédia proveen un sistema superior de enseñar.

For further information, write the author: Donald Schuster, Rt. #4, Ames, IA 50010.

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The Use of Brain Research as a Basis for Evaluating Integrative Approaches to Education

Geoffrey Caine and Renate Nummela Caine
Caine Learning

Abstract. The authors critically reviewed learning and brain research, and alternatives to traditional instruction to synthesize 12 principles for teaching and learning. These principles operate simultaneously in every learner and show that all learning is experiential. Integrative approaches call for identifying very different learning outcomes which measure meaningful learning, not just memorization. All learning is developmental which means caution is required in short-term accelerative learning.

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As the crisis in education deepens, educators are beginning to search for alternative approaches to traditional modes of instruction. Some of the alternatives include more complex, integrative methodologies such as suggestopedia, brain compatible learning, whole language, Optimalearning, accelerative learning, learning styles and thematic instruction. What we are missing at this point is a unifying theory of learning which helps us to assess the claims of the different approaches, explains when and why integrative models work, and offers some guidelines for "cross-fertilization" among methods.

We believe, after sorting through several models of brain functioning and many research findings, that the current available research on the brain provides us with the insights and direction we need. We have examined the "left-brain right-brain" research (Springer and Deutsch, 1985), Maclean's theory of the triune brain (Maclean, 1969, 1978; see Nummela and Rosengren, 1986), research into brain plasticity (Diamond, 1987), models of memory (O'keefe and Nadel, 1978; see Nummela and Rosengren, 1988) among others. Of course, the topic is enormously complex and there is still much debate among neuroscientists. However, it is possible to take some fundamental conclusions from the brain research and translate these into a basic set of assumptions about the human learner and learning.

When this is done, we become aware of the fact that learners are much more complex than traditional approaches to learning and teaching have led us to believe. We also begin to appreciate the role that innovative and integrative approaches play in expanding our notion of teaching. What follows is that we begin to make available a guide for educators which can help them understand, select from and apply the various alternative and traditional methodologies.

Our conclusions take the form of a set of twelve principles (Caine and Caine, 1990, 1991) which take us far beyond brain dominance theory into a neurologically sound foundation for teaching and learning. We have sought to "field test" these in several ways. One approach has been to make presentations to a wide variety of audiences for the purpose of eliciting comment and discussion. For example, the principles were presented in May, 1989, at the National Conference of the American Society for Training and Development, again in September, 1989, at the National Conference of the International Society for Exploring Teaching Alternatives, and in October, 1989 at the North American division of the World Conference on Education For All, sponsored by several United Nations Agencies as well as other organizations.

With these principles as a foundation, we have also sought to identify a set of essential characteristics that must be present for learning to be regarded as genuinely based on what we know about the brain (Caine and Caine, 1989, 1990, 1991). Our objective here is to summarize the principles and to indicate some of the essential ingredients of integrative learning methodologies. It will be seen that much of what we say complements suggestopedic theory. In some respects it goes beyond it. In addition, there are some areas, having to do with the nature of threat and the notion of acceleration of learning, where we offer a word of caution.

Principles of Brain-Based Learning

We begin by quoting liberally from our writing (Caine and Caine, 1990, 1991) referred to above:

Principle One: The brain is a parallel processor. The brain ceaselessly performs many functions simultaneously. Thoughts, emotions, imagination and predispositions operate concurrently and interact with other brain processes involving health maintenance and the expansion of knowledge. Education needs to embrace and deal with all the dimensions of parallel processing.

Principle Two: Learning engages the entire physiology. The brain functions according to physiological rules. Learning is as natural as breathing, and it is possible to either inhibit or facilitate it. In fact, the actual "wiring" of the brain is affected by our life and educational experiences. Anything that affects our physiological functioning affects our capacity to learn.

Principle Three: The search for meaning is innate. The search for meaning (making sense of our experiences) is survival-oriented and basic to the human brain. The brain needs and automatically registers the familiar while simultaneously searching for and responding to novel stimuli. Hence both familiarity and novelty must be combined in a learning environment.

Principle Four: The search for meaning occurs through "patterning". In a way the brain is both scientist and artist, attempting to discern and understand patterns as they occur and giving expression to unique and creative patterns of its own. The brain resists having meaninglessness imposed on it. By meaninglessness we mean isolated pieces of information unrelated to what makes sense to a particular learner. Really effective education must give learners an opportunity to formulate their own patterns of understanding. That means they need an opportunity to put skills and ideas together in their own way.

Principle Five: Emotions are critical to patterning. What we learn is influenced and organized by emotions and mind-sets involving expectancy, personal biases and prejudices, self-esteem and the need for social interaction. Emotions and thoughts literally shape each other and cannot be separated. Moreover, the emotional impact of any lesson or life experience may continue to reverberate long after the specific event that triggers it. Hence an appropriate emotional climate is indispensable to sound education.

Principle Six: Every brain simultaneously perceives and creates parts and wholes. Although there is some truth to the left-brain right-brain distinction, that is not the whole story. In a healthy person, both hemispheres interact in every activity, from art and computing to sales and accounting. The "two brain" doctrine is most useful for reminding us that the brain reduces information into parts and perceives holistically at the same time. Good training and education recognize this, for instance, by introducing global projects and ideas from the very beginning.

Principle Seven: Learning involves both focused attention and peripheral perception. The brain absorbs information of which it is directly aware, but it also directly absorbs information that lies beyond the immediate focus of attention. In fact it responds to the entire sensory context in which teaching and communication occur. These "peripheral signals" are extremely potent. Even the unconscious signals that reveal our own inner attitudes and beliefs have a powerful impact on students. Educators, therefore, can and should pay extensive attention to all facets of the educational environment.

Principle Eight: Learning always involves conscious and unconscious processes. Much of our learning is the result of unconscious processing. Moreover it is the entire experience that is processed. That means that much understanding may NOT occur during a class, but may occur hours, weeks or months later. It also means that educators must organize what they do so as to facilitate that subsequent unconscious processing of experience by students. In practice this includes proper design of the context, the incorporation of reflection and metacognitive activities and ways to help learners creatively elaborate on the content of a course.

Principle Nine: We have at least two types of memory. A spatial/ autobiographical memory system and a set of systems for rote learning. We have a natural spatial memory which does not need rehearsal and allows for "instant" memory of experiences. This is the system that registers the details of your meal last night. It is always engaged, is inexhaustible and is motivated by novelty. We also have a set of systems for recalling relatively unrelated information. They are motivated by reward and punishment. Thus meaningful and meaningless information are organized and stored differently. The only way for people to deal effectively with vast amounts of new information and regular retraining is to learn for meaning.

Principle Ten: The brain understands and remembers best when facts and skills are embedded in natural spatial memory. Our native language is learned through multiple, interactive experiences. It is shaped by internal processes and by social interaction. In fact any complex subject is given meaning when embedded in real experience. The point is that appropriate experiences are more complex than have traditionally been thought. They go far beyond simulation or role playing. and include such things as the real relationships, the real context and the real projects that are actually involved.

Principle Eleven: Learning is enhanced by challenge and inhibited by threat. The brain learns - it makes maximum connections - optimally when appropriately challenged but "downshifts" under perceived threat. It becomes less flexible, and reverts to primitive attitudes and procedures. That is why we must create and maintain an atmosphere of relaxed alertness, involving low threat and high challenge. Moreover that needs to be the state of mind of the instructor as well. However, low threat is NOT synonymous with simply "feeling good". The essential element of a perceived threat is a feeling of *helplessness*. Occasional stress and anxiety are inevitable and are to be expected in genuine learning. The reason is that deep level changes lead to a reorganization of the self and that can be intrinsically stressful, irrespective of the skill of, and support offered by, a teacher. What learners need to acquire, above all, is a belief in their capacity to change and learn.

Principle Twelve: Every brain is unique. We all have the same set of systems, and yet are all different. That is why choice, variety and multi-sensory processes are essential.

IMPLICATIONS

Many of us are familiar with some of these principles but have primarily dealt with them as separate and discrete factors that can affect learning. We may not have seen them as operating together. Yet all of these principles are operating simultaneously in every learner. When that complexity is properly understood, we are looking at a very different way to approach the teaching/learning process. There are at least three major implications:

a. *The principles show that ALL learning is experiential*! Irrespective of what we seek to teach or learn, all the brain/mind systems are engaged, every feature of the context is having an impact and the brain is constantly seeking to make sense of or dismiss all that it experiences, whether the instructor is aware of those facts or not. What a student learns depends upon the real life, moment to moment set of experiences and contexts in which the training or education is embedded. Content is not separate from context - environment is not separate from creative thought - transfer of training is dependent on environment and so on.

Given the ongoing and total immersion of a student in life experience, one ingredient of the art of teaching becomes one of appropriately orchestrating that experience. Hence art, music, thematic integration, rich social relationships and so on are indispensable. Integrating the curriculum thus becomes a natural and essential part of teaching.

What needs to be understood, however, is that the student cannot be isolated from the immensity of his or her real experience. Orchestration does not stop in the classroom. It is influenced by life. Thus, the location of a school or classroom, the embeddedness of course content in real life experience, the weather, relationships with friends, family and colleagues, health, social and business activities, sources of entertainment, exposure to the media and a host of other factors are all and always interacting with a student's inner life to shape the experience of content. In the end, the way in which life is incorporated into education is as important as the methods we use and the classroom experiences that we create.

b. *Integrative approaches to learning calls for identifying very different types of learning outcomes - outcomes that take us beyond our reliance on memorization, to outcomes which measure meaningful learning.* The distinction between the two tends to be obscured by overspecification of educational objectives. When we teach for specific and identifiable performance, such as the capacity to solve quadratic equations, we can teach for memory and succeed. That is, a student can master fairly complex skills that satisfy testing requirements and still have no in-depth understanding of what the skill or discipline involves.

The demonstration of genuine understanding is much more complex; it includes, for example, the capacity to spontaneously solve fairly complex but unpredictable problems in a particular domain such as computing. It also involves the learner's ability to integrate the field or subject into new and different contexts.

This distinction has a very subtle but very powerful effect. If we use complex methodologies but aim for a very simple and overspecified result, we actually inhibit the capacity of the learner to be creative and develop deeper insights (that is, to maximize connections between what is already in the brain and new meanings). Hence our methodology can become a series of tricks to aid memory. It is absolutely essential that some of our outcomes be open-ended, and that teachers NOT be totally authoritative in all respects. That is the condition that gives learners a sense of permission to develop ideas of their own.

c. *All learning is developmental.* Among other things, learning engages the entire physiology and the entire self, and both body and psyche take time to change. People are different, and grow at different rates. Moreover there are times when long term understanding requires in-depth penetration of a subject in the short term. The cumulative implication from these and other principles is that we need to be extremely cautious about accelerating learning as an end in itself. Such acceleration usually refers to memorization of one sort or another. As the principles make clear, we need teaching which allows the learner to make multiple and maximum connections between what is known and what is being explored. What we are looking for is long term "mapping" in the brain. That kind of learning includes passively and actively processing what is experienced and it takes time.

CONCLUSION

Much still needs to be done for integrative methodologies to make it into the average public school classroom. In particular, it seems to us that educators must have a comprehensive and solid theory of learning. They must know why alternative methodologies work better than the traditional approaches of "symbol specific" learning. Educators need assistance in understanding what their educational objectives need to be, with particular emphasis on going beyond testing for the memorization of meaningless information. They need to understand what is happening in the classroom and in the world beyond. They need help in identifying and selecting those approaches that will be of value. And they need more tools in the social and political debate about the direction that education is to take.

Developing a theoretical foundation is critical work. There is also a need for research that helps us to synthesize what is already known, that furthers our understanding of how to assess individual aspects of integrative learning/teaching and that helps us to define and measure outcomes which will be as diverse and complex as the learners we are teaching. We offer the brain principles in support of those endeavors.

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Resumen. Los autores repasaron gravemente investigaciones del aprendizaje y cerebro, también los alternativos a la instrucción tradicional para sintesar 12 principios por el enseñamiento y el aprendizaje. Estos principios operan simultaneamente en cada principiante y muestran que todo el aprendizaje es experiential. Los acercamientos integrativos llaman por la identificación de un resultado de aprendizaje muy diferente que mesura el aprendizaje significativo, no solo el aprender de memoria. Todo el aprendizaje es progresivo, es decir que la cautela se necesita en el aprendizaje acelerativo a corto plazo.

For further information or reprints, write the authors: Geofrey and Renate N. Caine, Caine Learning, 2630 Cincinnati St., San Bernadino, CA 92407.

Book Review. *The ACT Approach: The Artful Use of Suggestion for Integrative Learning*, by Lynn Dhority, PLS Verlag, Germany, 1991. Reviewed by Don Schuster.

The ACT Approach explores the use of suggestion in general teaching and offers a model of second language acquisition using whole brain learning principles. This book comprehensively describes the suggestive learning process, and provides a practical guide for teachers wanting to use suggestion in their own classes. It also gives data on the author's experience using the method in teaching German to support his claim to an acceleration of 2 to 5 times over conventional methods.

While the book may be considered a text for the teaching of foreign languages, it is more than that: a guide and manual for the teaching of most academic subjects in addition. Accordingly, Dhority starts by reviewing several learning theories that contributed directly to his ACT theory, Acquisition through Creative Teaching. Leslie Hart is the first such contributor with the theory of optimal learning which requires massive data inputs to the learner in a threat-free environment where the learner can take risks to express him/herself interacting/communicating with others who provide reality feedback.

George Lozanov contributed a major portion to ACT with Suggestopedia which also claims the learning is facilitated in a stress-free environment where learning occurs in a playful, child-like manner. Suggestopedic theory is introduced and reviewed here: principles, means and barriers.

Stephen Krashen's work is another major contributor to ACT; his theory and hypotheses about language development are worth elucidating. Language skill as communication is largely subconsciously acquired; in contrast, knowing about language (eg, grammar) is consciously learned. Language skill is acquired in a natural predictable order as concerns grammatical structure (subject-verb agreement, for example). Lots of communicative input slightly beyond the learner's current comprehension level is needed for language acquisition. Learners have an affective filter that interferes with acquisition/learning when turned on in response to threat; so keep the filter off. The learner's editor or conscious monitor is of limited use in second language learning.

James Asher's TPR (Total Physical Response) method in foreign language teaching parallels native language acquisition, eg, obeying commands with physical responses, such as "sit down". This approach is appropriate initially in a foreign language course, as comprehension as indicated by the desired response develops first and speech emerges naturally later.

Tracy Terrell's Natural Approach to language acquisition is the last major theoretical contribution to ACT, with its emphasis on communication, not its grammar. Speech evolves slowly in stages from physical response comprehension to single words to strings to phrases and then sentences. Situations are deliberately created to motivate communication where the input is kept interesting, comprehensible and challenging. No error correction is done and anxiety is kept low.

The ACT (Acquisition through Creative Teaching) model is full-spectrum accelerative learning. Its principles are that we have extraordinary unused potentials, that our beliefs make our reality, that an optimal learning environment is relaxed and low stress. This theory is turned into practice by: suggestion, an inviting stimulating environment, relaxation, visualization, music, metaphor, games, high input, supportive evaluation, along with integrated texts and materials. As in SALT, considerable emphasis is given throughout to desuggesting limiting beliefs about learning.

Many practical examples of the how-to's of suggestion are given: guided relaxation, early pleasant learning recall, rapport building, communicative entrainment, among others. He focuses on the use of words to facilitate the desired effect and their expression: intonation, pauses, emphasis, pacing, leading, anchoring.

The author continues with getting started right, the first day of class and setting the stage for it. Then the characteristics of a foreign language ACT text and a German example are given. Both beginning and intermediate level (college first and second year) texts for the ACT approach are described. How to use music at different times in an ACT class and its role are discussed in detail. The presentation of new material is in three stages: global prelude, active concert and passive review a la Suggestopedia.

Activation of what has just been acquired comes through various practices. Dhority spends the first 10 hours of a foreign language class using Asher's TPR; out of this speech arises spontaneously as students want to communicate verbally. Then texts are introduced and presented as described above; following this is an expressive choral reading with students standing. For secondary activation a "cocktail" party is imagined where participants introduce themselves to each other using new fake names and biographies which they keep for the rest of the course. Further activation uses: skits with props, songs, mime, folk dances and games. The emphasis is on communication success and the expectation of such success and fun. Errors many times are ignored, but may be corrected with a smile and a soft correct echo of the mistake.

Dhority gives documented results for the success of his teaching German with his ACT approach. As a starter, what impressed me as a fellow college professor, was the uniformly positive evaluations from students obtained anonymously after the end of the course: glowingly positive comments about the course and its instructor. Results from several tests are presented. ACT-taught students consistently scored at the average or slightly above of conventionally taught college students, but in 1/3 the time or less. Results are also presented for US Army soldiers taught German in 108 hours with ACT versus those taught with the conventional audio-lingual approach in 360 hours. In both listening and reading, the ACT students were considerably above the median scores for the regular students. The ACT students had superior achievement in 1/3 the time.

Dhority finishes the book with his views on our cultural preoccupation with tests and data, and several useful appendices: a complete German lesson, ideas for activation, and guidelines for using standardized foreign language tests. The bibliography is excellent. Dan Gee's mind maps make a supplement quite useful as chapter overviews or summaries.

In evaluating the book overall, I have to say "Great!" Dhority has done an excellent job of integrating several learning theories of language acquisition into his ACT Approach, Acquisition through Creative Teaching. The book provides details comprehensively so that teachers themselves can put his theory into practice. While the book may seem to be "just" a foreign language methods book, it is more than that: a general methods book for teaching most academic subjects using accelerative learning techniques. This view is supported by the book's orientation except for 1 or 2 chapters. Typos were almost non-existent; I counted about a dozen. My criticism is picayune: I wish he had said more about Lozanov's didactic means, learning barriers and sophisticated error correction than he did. All in all, a "must" book for the teacher interested in improving his/her teaching!

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